SANSKRIT POETESSES

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FOREWORD

It is significant that two of the most gifted peoples of antiquity conceived the spirit of poetry as embodied in woman's form. To the Muses of Hellenic myth the Hindus have created a parallel in the figure of Sarasvatī, both East and West recognising that the temperament of woman is more sensitive than that of man to the indefinable and elusive emotions of poetic inspiration.

सरसकविप्रतिभा किं श्रेष्ठं रूपमुद्वदेत् ।
इति स्त्रीमूर्तिमापन्नां ब्रह्मास्राक्षीत् सरस्वतीम् ॥

Historical experience justified this primitive imagination by producing in Greece Sappho, perhaps the greatest of all singers of lyric passion, Myrtis, who dared to enter the lists against the mighty Pindar, Erinna, and others, while India records a long series of gifted poetesses who have handled many themes. The present work of Professor Chaudhuri gives us all that Time has spared of the verses written by women in Sanskrit and Prakrit, and for this service we must be deeply grateful to him. When we range further afield and survey the contributions of women to the literatures of the Dravidian languages and the medieval and modern vernaculars we shall see the vista greatly widening. To mention only two outstanding figures in Tamil poetry, we have Avvaiyār (a name that seems to cover several personalities) and Āṇḍāḷ, the Sappho

of Vaiṣṇava devotion; in Telugu we find Molla, whose version of the sacred legend of Rāma is a classic of its kind, and there are many others both in the North and in the South who merit grateful record. It may then truly be said that in many departments of poetic, artistic, and intellectual culture India owes a great debt to its women.

L. D. BARNETT

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LONDON, W. 14
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PREFACE TO THE FIRST EDITION

The object of this volume is to bring to light, for the first time, the poetic genius of the Sanskrit poetesses, ancient and mediaeval. The materials have been collected mostly from unpublished manuscripts.[1] In the supplement, several Prakrit poetesses have also been dealt with.

The work is divided into three parts. The first part contains an Introduction in English giving informations about the personal histories, dates, works and trends of thought of the poetesses. In the second part are given some select verses of the Sanskrit and Prakrit poetesses, with annotations and references. The English translation of the verses is given in the third part, followed by ten appendices. In the Bibliography (Appendix IX), main entries will be found under the titles concerned.

Thanks are due to the following for kindly lending, or otherwise giving us every facility for consulting, their manuscripts :—

1. The Librarian, India Office Library, London. 2. The General Secretary, Royal Asiatic Society of Bengal, Calcutta. 3. The Secretary, Bombay Branch of the Royal Asiatic Society. 4. The Secretary, Bhandarkar Oriental Research Institute, Poona. 5. The Secretary, Sarasvatī Mahāl MSS. Library, Tanjore. 6. The

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1. See Bibliography under Koṣa-kāvyas, pp. 163-164 and under Manuscripts (p. 166).

Director, Adyar MSS. Library, Adyar. 7. The Curator, Government Oriental MSS. Library, Madras.

Thanks are also due to the eminent Oriental scholar Dr. L. D. Barnett, C.B., F.B A., M.A., D.Litt. for kindly writing a Foreword to this volume.

CITY COLLEGE,
CALCUTTA.
August, 1939

J. B. C.

PREFACE TO THE SECOND EDITION

It is gratifying that a second edition of this volume has been called for and that the series has roused a keen interest in India and abroad.

In this edition the book has been thoroughly revised and some additions and alterations made. The translation has been made more literal.

As a large number of MSS. has been used from each of which only a few verses,—in some cases even one or two—have been culled, detailed critical accounts of these have not been considered necessary. Brief descriptions, however, will be found in the Bibliography.

UNIVERSITY OF
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J. B. C.

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INTRODUCTION

This volume is intended to serve as an anthology of select Sanskrit verses of as many as 33 poetesses. The verses numbering 140 are culled from different Sanskrit anthologies, collections of stotras and treatises on rhetoric.

The verses, put together for the first time in the present work, are specimens of Sanskrit poems that Indian women were capable of producing. However, as in the cases of the Vedic hymns of the female Ṛṣis and the gāthās of the Buddhist Therīs, a doubt may be raised here as to whether or not these verses were the actual compositions of the poetesses. This kind of doubt is due either to an inherent prejudice in men against the capacity of the opposite sex for the production of anything of literary or cultural value, or to our ignorance of the actual state of things which prevailed in this country in the past, or even due to our desire not to allow women to appear as competitors in the literary or intellectual field.

In order to remove any such doubt as to the possibility of genuine poetical and literary contributions by women in India, it may here suffice to refer the reader to the following five authorities of different ages:—

1. The Bṛhad-āraṇyaka Upaniṣad, which prescribes a special ritual by which a married couple

might have a learned and long-lived daughter born to them[1].

2. The Buddha's famous pronouncement that some women were superior to some men morally and intellectually.[2]

3. Vātsyāyana's Kāma-sūtra which speaks of the intelligence and Śāstric knowledge of courtesans, princesses, and daughters of ministers[3], and provides for the training of girls in the art of poetry among other things[4].

4. The Lalita-vistara in which Prince Siddārtha mentions the capacity for the composition of verses as one of the accomplishments of the bride worthy of his hand.[5]

1. BrhUpan., vi. 4. 17, "अथ य इच्छेद्दुहिता मे पण्डिता जायेत सर्वमायुरियादिति," etc.

2. SamyuttaN , I, p. 86,
"इत्थीपि हि एकच्ची या सेय्यो पोसा, जनाधिप ।
मेधावती सीलावती...... ।"

3. KāmaS., 1. 3. 12, "सन्त्यपि खलु शास्त्र-प्रहत-बुद्ध्यो गणिका राज-पुत्र्यो महामात्य-दुहितरश्च ।" Cp. Majjhima-nikāya, III, p. 206, "इध पन, माणव, एकच्चो इत्थि वा पुरिसो वा समणं वा ब्राह्मणं वा उपसंकमित्वा परिपुच्छिता होति ... सो तेन कम्मेन ... महापञ्ञो होति ।"

4. See KāmaS., list of 64 arts, 3. 14, pp. 85-86 of Maheśa Pāla's ed.

5. LalVis., Chap. 12, p. 158
"सा गाथ-लेख-लिखिते गुण-अर्थ-युक्ता
या कन्य ईदृश भवेन्मम तां वरेथाः ।"

5. The Kāvya-mīmāṃsā in which the celebrated poet, dramatist and rhetorician Rājaśekhara records the following significant observation :—

"Like men, women, too, can be poets. Genius inheres in self, irrespective of sex differences between men and women. It is heard as well seen that princesses, daughters of ministers, courtesans and concubines are possessed of extensive knowledge of the Śāstras and poetic genius."[1]

Rājaśekhara practically reiterates the verdict in Vātsyāyana's Kāma-sūtra.

Before dealing with the sentiments and general trend of thought in these verses, it may be convenient to introduce the reader to their authors individually, in the alphabetical order of their names, with such details regarding their personal history and their compositions as may be supplied.

1. *ANONYMOUS*

The Subbāṣita-hārāvalī, composed not later than the 17th Century A.D., contains a stanza from the pen of an unknown poetess. The date of the above anthology may be taken to indicate only the lower limit of the date of the poetess herself. The stanza has for its theme only a love-message poetically expressed. All that we have in it is but a simple and spontaneous outburst of a distressed heart.

1. KM., p. 53, "पुरुषवद्योषितोऽपि कवीभवेयुः । संस्कारो ह्यात्मनि समवैति, न स्त्रैणं पौरुषं वा विभागमपेक्षते । श्रूयन्ते दृश्यन्ते च राज-पुत्र्यो महामात्य-दुहितरो गणिकाः कौतुकि-भार्याश्च शास्त्र-प्रहत-बुद्धयः कवयश्च ।"

2. *BHĀVADEVĪ*

She is also called Bhāvākadevī or Bhāvakadevī Of the three verses of Bhāvadevī, contained in the present work, two are reproduced from the Kavīndra-vacana-samuccaya and one from the Sad-ukti-karṇā-mṛta. There is no other means of determining her date, even the date *ad quen*, than the probable date of the compilation of the two anthologies in which the verses are quoted and preserved, the Kavīndra-vacana-samuccaya compiled in the 11th Century A. D., and Sad-ukti-karṇāmṛta not earlier than the 13th Century A. D.

One of the verses of the Kavīndra-vacana-samuccaya[1] offers rather a delicate description of the bust of a young woman with the employment of pun as a figure of speech.

Of the other two verses in these anthologies, one[2] vividly portrays the gradual separation between the couple and the other draws a picture of how a reunion was brought about between them. The piteous description how the separation came about and her agonies knew no bounds is typically feminine. The gradations of the husband's behaviour towards the wife are well demarcated :—

First, no brooking of difference whatsoever, in body or soul; second, slackening on the part of the husband while her love for him was being intensified all the more; third, the degradation of their union in wedlock to a mere common relation between an all-powerful lord, on the one hand, and an all-submissive

1. V. 177, p. 54. 2. KVS., v. 359, p. 110.

but despairing wife, on the other. She, nevertheless, maintains her traditional virtue of forbearance and magnanimity in not blaming her husband even for that.

The other verse[1] alters the picture and vividly depicts how the happy change came about in the sinning heart of the husband as though by a magic brought by the tested virtue of the wife.

The husband falls at the feet of the wife and begs her forgiveness. The wife, still indignant and unreconciled at heart, pretends indifference and forgiveness. So she piously points out to her husband that he need not degrade himself so, for he is, after all, a man, free to do what he likes; but she herself, a woman, ought not to have lived when deserted in such a way by her husband. So, it is she who ought to plead for forgiveness, and not he.

As a woman, the poetess displays a keen psychological insight into the nature of women, always ready to forgive and forget the misdeeds of their loved ones, yet giving way to temporary indignation or māna which is but the other side of love.

Sweetness and simplicity are the two pre-dominating features of her style. She expresses herself charmingly in short and simple sentences, avoiding long, unfamiliar and compound words, as well as complicated metaphors and other heavy rhetorical devices, often indulged at by poets and authors at the expense of their meaning and style. This freedom

1. SUK., 2. 47. 1, p. 100.

from too many embellishments enhances the beauty of her verses all the more.

That she was fairly well-skilled in the art of rhetoric too is, however, clearly manifest from the few figures of speech she uses. For example, in the first verse are found the figures of speech called śliṣṭa-samāsokti and atiśayokti, and in the third arthāntara-nyāsa and ākṣepa (vidhy-ābhāsa).

Bhāvadevī, thus, proves herself a poetess of singular merit.

3. *CAṆḌĀLAVIDYĀ*

She was a contemporary of Kālidāsa, i.e. flourished about the 4th century A.D. Nothing more is known about her. She seems to be a Court-poetess of the celebrated King Vikramāditya, and to be much favoured by him, as evident from the fact that he allowed her name to be coupled with him as the joint author of the same poem.

The above verse is found in the anthology Sad-ukti-karṇāmṛta, under the joint authorship of Caṇḍālavidyā, Vikramāditya and Kālidāsa. It is a beautiful pen-picture of a moon-lit night, with the silvery moon bathing the worn-out world in milk, as it were, and quenching the thirst of the withered kumuda-flower.

As the name of Kālidāsa is associated with this verse, it is difficult to decide the poetess' own merit in composing it. It is indeed a high class poetical composition, but how much of it is the work of the

celebrated poet and how much of the other two is open to question. However, the very fact that Caṇḍālavidyā was thought fit to be cited as a joint-author with Kālidāsa seems to imply that she was at least a renowned poetess of that time.

4. *CANDRAKĀNTĀ BHIKṢUṆĪ*

The epithet Bhikṣuṇī attached to her name is enough to suggest that she was a Buddhist sister, probably of Nepal. We know, however, nothing about her beyond the fact that a Sanskrit stotra on Avalokiteśvara was her composition. The stotra is an aṣṭaka, composed as it is of eight stanzas only. In it she describes the physical and mental characteristics of Avalokiteśvara,—the beauty of his body and the sublimity of his soul. He has the pure serene beauty of the moon and lustrous loveliness of the lotus. His face is like the moon, his eyes like the lotus, his hands and feet are crimson like lotus-petals, his gait is graceful like that of a swan. He, the Victor, is an ocean of knowledge, the offerer of boons, the remover of calamities, the teacher, guide and redeemer of mankind.

The stotra is undoubtedly an outcome of her inner devotion and pious heart, and the object of praise is the iconic form of Bodhisattva Avalokiteśvara, a Mahāyāna deity. The octad is composed in the toṭaka metre throughout. Her choice of words is not happy in all places, nor is her art of versification perfect. The physical features of the Boddhisattva are intermingled at random with his spiritual

characteristics, and even the description of the physical traits does not follow any well-ordered system. The diction too is not always very lucid, nor does it yield a sensible meaning in all places. The stotra stands, nevertheless, as a rare example of simple homage of a devoted female heart, characterised by spontaneity of expression and sincerity of tone.

In the alphabetical index of printed books and manuscripts published by the Asiatic Society of Bengal, two stotras are catalogued, one under the name of Candrakāntā Bhikṣuṇī[1] and the other under Candrikā.[2] The stotras are found on examination to be identical, which fact alone proves the identity of the two names. All doubt about the identity of the two names, Candrakāntā and Candrikā, may be set at rest, but the fact is that in one MS. the name is spelt as Candrakāntā and in the other as Candrikāntā and not as Candrikā. Candrikāntā is obviously a wrong spelling of Candrakāntā.

5. *CINNAMMĀ*

She, as her name implies, is a South Indian poetess. Her stanza, composed in the Śārdūla-vikriḍita metre, is found quoted in the Sarasvatī-kaṇṭhābharaṇa of Bhojadeva who flourished not later than the 10th Century A. D. The same is preserved also in the Śārṅgadhara-paddhati[3].

1. See pp. 244 and 256 of the Alphabetical index.
2. See pp. 243 and 257, op. cit.
   The MSS are: RASB., Hodgson collection, nos. B 39 and B. 68.
3. Tanjore Sarasvatī Mahāl Sanskrit MSS. Library MS.

The stanza, so far as its theme goes, is an eulogy of Śiva, betraying her own religious faith. The deity is represented in his aggressive spirit and overbearing attitude. The deity in his Mahābhairava attitude overpowers five incarnations of Viṣṇu, the rival god.

Cinnammā seems to be rather fond of long compounds and bombastic style. But her poem undoubtedly bespeaks of her knowledge of the Smṛtis and the Purānas.

6. *GANDHADĪPIKĀ*

Her verse, composed in the Āryā metre, has been reproduced from the Śārṅgadhara-paddhati in which it is found quoted. There is no earlier work in which it may be traced.

The stanza is probably intended to be useful to the housewives as it describes in some detail the process of perfuming clothes and rooms. A poem dealing with such a theme can hardly have anything which is striking either in thought, or in expression or in metre. It is technical and matter-of-fact, and that is all.

7. *GAURĪ*

As many as eighteen verses of Gaurī are included in the present work. The lower limit of her date may be fixed as the seventeenth century A.D., as she is found quoted in works that cannot be dated later than that period. She is quoted, for instance, twice

in the Sūkti-sundara[1], a work by Sundaradeva, who cites also a verse, composed in praise of Shah Jehan[2]. Sundaradeva also quotes Venīdatta[3], author of Padya-venī. Venīdatta is also known as the author of the Pañca-tattva-prakāśikā, written in 1644 A.D.[4] Venīdatta, too, has quoted Gaurī in his Padya-veṇī[5]. It is, however, certain that the date of Sundaradeva cannot be later than 1710 A.D. which is the date of the manuscript of his work, prepared by Daivajña Dāmodara Maudgali.[6]

She comes out in her poems as a versatile writer on such subjects as Siva, Kalpa-vṛkṣa, King, Woman and Nature,—subjects devotional, mythological, political, erotic and lyrical. Under the head political come such subjects as the King, the majesty of the King, the King's enemy, the King's weapon bhuśaṇḍī, the King's warfare and the wife of the King's enemy. Under the head erotic her themes are a woman, a woman after bath, different features of a beautiful

1. MS., Bhau Daji's collection, No. 1237, Bombay branch of the Royal Asiatic Society.

iii. 5, प्रभ्रश्यच्छ्रुति-मस्तकः, etc.

xii. 2, नो चापाकलनं, etc.

2. Date of accession 1628 A. D.

3. iv. 32, यद्वीजानि च मौक्तिकानि करिणां, etc.

iv. 33, नो म्लानिं भजते दिने न च, etc.

4. See Notices by Rajendra Lal Mitra, MS. no. 1436.

5. See the text under Gaurī, p. 8. f.

6. शके दंतांग-भू-तुल्ये [१६३२] विकृत्यब्दे मधौ गुरौ ।
कृष्ण पक्षे चतुर्थ्यांश्चालिखद्दामोदरः सुधीः ॥

woman: eye-brows, eyes, side-glance, lips, feet and nails on the toes. The morning-breeze and the summer-day are the two themes of her lyrical poems.

In her poem on Śiva, Gaurī invokes the blessings not of Śiva, the terrific deity, the Destroyer of the universe, but of Śiva, the auspicious, the Preserver. In it, Śiva is pictured in a happy, serene and amorous mood, fondly embraced by his beautiful consort Pārvatī, and well-disposed towards mankind (v. 1 of Gaurī, p. 8).

She proceeds next to eulogise the King as patron, devoting no less than six stanzas to portraying his power and majesty. The King is first represented as the preserver and upholder of righteousness on earth. Religion and morality have lost their sway, the Vedas have become obsolete, the Smṛtis corrupt, the Brāhmaṇas powerless. Now it is for the King alone to revive and rejuvenate the kingdom of God on earth (v. 2).

The King is then described as the destroyer of evil, as the conqueror of his enemies, whose ill repute—as black as the river Yamunā, as the spots of the moon, as a ferocious animal, as the coil of a snake, as the neck of Nīlakaṇṭha, as a moss, as the cuckoo, and as the dark cloud—has spread far and wide. She uses all these imageries only to bring out the magnitude of the evils the King has to overcome, and the enormity of the task enhances, after all, the greatness of the King himself (v. 3).

The two stanzas on the weapon bhuśaṇḍī, too, go to illustrate the supreme might of the King.

This terrible weapon is a destroyer like the great goddess Kālī, or poisonous like the deadly venomous snake on the arm of Siva; but to the King it is a mere adornment, to be handled at will (v. 4-5).

The stanza on war serves the same purpose. The war lasts for a very short time indeed. The King has to make no effort whatsoever, yet the whole host of his mighty enemies is immediately brought to subjugation (v. 6).

In the last stanza of this series, the piteous condition of the wife of the vanquished enemy is vividly portrayed. The proud and beautiful lady, glowing with anger, is, nevertheless, compelled to seek shelter in hills, quite unfit for affording real security to her, never turning back to the conqueror for mercy (v. 7).

Now Gaurī turns her attention to a more familiar subject, viz., beauty of the fair sex, and devotes eight stanzas to this topic. The fair damsel[1] is, first of all, described as created by Brahmā Himself as the better half of man (v. 8).

A lady just coming out of water after bath surpasses even Rati in beauty. While she shines forth with her own splendour, she is taken by all to be the water-goddess herself (v. 9).

The beauty of the various features of a lady, too, is described with considerable ingenuity. First,

1. The word "Gaurī" here may mean (1) a fair damsel, or (2) the goddess Umā or (3) again the poetess herself, it being a frequent habit with Indian writers to extol themselves. Cp. Vijjā.

her eye-brows are depicted as a pair of beautiful dark umbrellas, presented with pleasure by the creator to the eyes. Her eyes put to shame the cakora and khañjana birds, the fish and the deer, even surpassing the eyes of all of them in beauty. The Creator provided the eyes with beautiful umbrella-like eye-brows as emblems of sovereignty (v. 10).

In the next stanza, the eyes themselves of the lady are described. Here the face is described as the lake of love, the repository of the nectar of beauty; while the eyes are compared to a pair of śafarī fish floating about happily and conducing to amorous sentiments(v. 11).

Her amorous side-glances act like a snake-bite that immediately benumbs even the gods, not to speak of men(v. 12).

Her lips are constituted of the very essence of ambrosia and coral. Just as ambrosia reawakens a snake-bitten man, so they, in a moment, revive and cheer up the love-lorn heart(v. 13).

Her saffron-red feet are the most perfect creations of the Creator who created corals and red-lotuses, but never got complete satisfaction until he came to create those lovely feet (v. 14).

Similarly her red finger-nails are described as the five petals of the blossom of love (v. 15).

Thus the eye-brows are compared to a pair of umbrellas, the eyes to a pair of fish, the face to a lake the amorous glance to a snake-bite, the lips to the life-giving ambrosia, the feet to the best of all red objects, and the nails on the toes to petals.

All these metaphors are very appropriate and charming and display equally the great gift of imagination and of expression with which the poetess Gaurī was fully endowed.

Her stanzas on Nature are similarly tinged with a marvellous poetic and imaginative talent. The similes used by her are novel, at the same time charming and true to the point.

In one of her verses, she depicts the cool morning breeze as an ardent lover, repeatedly embracing its lady-love,—the flowery and sweet-scented golden creeper (v. 16).

In the other, the hot summer-day, following upon the cool and amorous days of the spring, is described as the cause of torture for the lover who is separated from his beloved; as a thunderbolt scorching the tender creepers and trees of the spring; as the doomsday of the fair ladies in love (v. 17).

Gaurī represents the tree of all desires (kalpavṛkṣa) as the best of all heavenly trees, yielding objects of desire at all times (v. 18).

Thus Gaurī shows an originality of conception with the versatility of her poetic genius. Rhetorically, metrically and rhythmically she is perfect and stands unsurpassed. An easy grace is a marked quality of her poetic diction. Her stanzas are free from artificial, forced and pedantic expressions. Alliterations contribute to the sweetness of the rhythm. The similes and metaphors are used with propriety, skill and effect. She has acquitted herself admirably of all amorous suggestions in offering a poetic delineation of the eyes, lips, etc. of the fair

sex. She has employed with perfect mastery not less than nine different metres, sama[1] and ardha-sama, jāti[2] and mātrā. Her verses are remarkable for the successful employment of such figures of speech as samāsokti,[3] mālopamā,[4] vibhāvanā,[5] apahnuti,[6] anumāna[7] and vyatireka.[8]

8. *INDULEKHĀ*

It is rather a pity that only one verse of Indulekhā should have been quoted and preserved for us by Vallabhadeva in his Subhāsitāvalī (15th Century A.D.) The sample offered is a bright gem of poetic art, marked by music and rhythm, and the idea too is an ingenious one. The figure of speech artfully employed is the vibhāvanā. The phenomenon of sunset suggests a problem to popular phantasy—where does the sun retire for the night? Some say thus, some otherwise. Rejecting all the current ideas Indulekhā advances her own answer:—the sun at night enters into the heart of a love-lorn woman and makes it burn intensely throughout the whole night.

9. *JAGHANACAPALĀ*

The name of the metre Jaghanacapalā of which the verse of Jaghanacapalā is an illustration may give rise to the doubt whether the poetess is a historical personality. This verse naively portrays

1. Gaurī's v. 16 (31), p. 13.
2. V. 10, (25), p. 11.
3. V. 2 (17) and V. 16 (31).
4. V. 3 (18) and 14 (29).
5. V. 6 (21).
6. V. 10 (25).
7. V. 13 (28).
8. V. 14 (29).

the free love of a faithless wife of the Jaghanacapalā class when her husband is away from home. There is nothing in expression which deserves comment, though it is found appositely quoted not only in rhetorical treatises but also in the Kavīndra-vacana-samuccaya and other Sanskrit anthologies.

10. KERALĪ

Her name seems to betray her connection with Kerala in South India. Her verse, reproduced in the present work, is culled from Venīdatta's Padya-veṇī. The verse is a thoughtful eulogy of Sarasvatī, which sets forth the two opposite aspects of the Hindu goddess of learning, one inaccessible and the other accessible. The goddess is gracious and easily accessible to the great poets who draw inspirations from her. The metre employed is the āryā. The idea is age-old, there being nothing very new in it.

11. KUTALĀ

Her verse in āryā metre, appropriately called kulaṭokti, is quoted and preserved for us by Hari Kavi in his Subhāṣita-hārāvalī (17th Century A. D.) It exposes, without any poetic embellishment and restraint, the gross idea of pleasure in an unchaste woman. Apart from depicting such psychology of an unchaste woman, there is nothing noticeable in it.

12. LAKṢMĪ

We would have sadly missed Lakṣmī's charming philosophical stanza but for its quotation and preservation in the Śārṅgadhara-padhati (14th Century

A.D.) The thought expressed in it may not be quite new, but the imagery used in arguing her point is simply charming. Her verse is full of rhythm and music and her style very refreshing. The truth which she seeks to convey is that the will of God alone prevails throughout Nature as well as in all affairs of men. Though eager for sweet-scented flowers, why does not the bee care for the sweet-smelling Priyaṃgu? Lakṣmī's reply is—because Providence has willed it so and not otherwise. The same explanation she offers for all other happenings everywhere.

13. LAKṢMĪ DEVĪ THĀKURĀNI

She was the celebrated Queen of King Śivasiṃha of Mithilā who reigned in the 15th Century A. D. Her verse in the Toṭaka metre throws some light on the social conditions of Mithilā of her time, viz., that sisters were at times sold, probably, during marriage, for a large sum of money and that such marriages were viewed with disfavour by the public, at least, by the Queen herself. The diction is graceful, and graphic is the description of the showy but thoughtless ways of a person who secures a fortune without any toil and effort of his own.

14. MADĀLASĀ

The lower limit of the date of this poetess may be fixed as the 14th Century A.D., since one of her verses is found in the Śārṅgadhara-paddhati, compiled not later than that date.

Of the two verses of Madālasā, given in this volume, one is religious and didactic, and the other a description of Nature with a lyrical touch in it. In the first verse, she advises us to think about the other world, always bearing in mind the maxim "As you sow, so you reap". None can escape the consequences of his own acts, and his fate, here or hereafter, is decided by those effects alone.

The second verse describes how the rumbling clouds during the rainy season cause heart-burns to the separated lovers.

Madālasā was one of those few ancient poetesses who turned their thoughts to the other world. In fact, her religious verse is the only one of its kind in this volume.

The idea expressed in the second verse is ancient. It is, nevertheless, an interesting composition the mode of expression of which is rather charming.

15. MADHURAVARṆĪ

This poetess cannot be later than the 17th Century A.D., for her verse "Ākāreṇa śaśī," etc., is found in the Subhāṣita-hārāvalī of Hari Kavi who flourished about the 17th Century A.D.

We do not know whether Madhuravarṇī was the same as Madhuravāṇī, the talented poetess who adorned the court of the Nāyaka King Raghunātha of Tanjore (*circa* 1614 A. D.) and successfully translated into Sanskrit Raghunātha's Telugu epic Āndhra Rāmāyaṇa. She belonged to a scholarly family and was herself well-versed in all branches of Sanskrit

Literature. She composed her own versions of the classics Kumāra-saṃbhava of Kālidāsa, Naiṣadha of Śrīharṣa and so on, and wrote original campūs too.[1]

The verse given in the Subhāṣita-hārāvalī describes how an unchaste woman recognises the good qualities of her husband, yet cannot remain content with him, but must run after the forbidden.

The verse is a beautiful portrayal of the mental perversity of a bad type of woman and lends an insight into her psychology. The style is musical and graceful.

16. MADIREKSAṆĀ

Her verse, reproduced in the present work from the Subhāṣita-sāra-samuccaya, offers a fine example of poetry on Nature. The theme of her verse, the advent of the spring, goes to suggest that, perhaps, she had composed five other stanzas, each devoted to one particular season. The time chosen is the meeting-point of winter and spring when the bees are swarming in the lotus-pool and humming together as though to impel the lotus-buds to come above the water-level soon for full blossoming. The imagery is very fine indeed. Madirekṣaṇā possesses an easy and exquisite style enlivened by a subtle artistic sense, and she has successfully handled kāla-bhāriṇī, also called māla-bhāriṇī, a metre not commonly used.

1. See Rāmāyana-campū of Madhuravānī.

17. *MĀRULĀ*

The present work includes two verses of Mārulā, one culled from Jalhana's Sūkti-muktāvalī (13th Century A. D.) and the other from the Śārṅgadhara-paddhati (14th Century A. D.), to mention only the oldest of the Sanskrit anthologies in which they are quoted.

Both these verses deal with the single topic of love, the first portraying separation, the second reunion.

In the first verse, we find the picture of a girl, grief-stricken at her separation from her lover, trying hard, however, to avoid detection by her elders. So all throughout the day she, with the greatest difficulty, checks the tears that are always threatening to overflow her eyes. But during the night, when she is alone, she gives vent to her sorrow and her bed becomes wet with her tears. Lest this too be discovered by her people, she carefully dries it up in the sun the next morning. It is in this way that she is spending her time.

In the second verse, we find the separated girl reunited with her lover. She has become thin through pining for her lover, and has paid no attention so long to her dress or ornaments, dusky through neglect. Her lover notes these signs with delight and playfully asks her the cause. She at first pretends indifference and answers that she is quite happy and healthy, but immediately after falls on her lover's chest and gives vent to a flood of joyful tears.

Mārulā is evidently a great and famous poetess. She is one of the Sanskrit poetesses to whom Dhanadadeva paid highest compliments both for their

erudition and the high quality of their poetry.[1] Even in these two stray verses Mārulā displays her great poetical powers, charm of diction and rhetorical perfection. Her delineation of the two pictures bears the impress of her deep sympathy and keen psychological insight. Both the verses may stand as high class Sanskrit love-poems with realistic touches in them. The sentiments of grief, indignation and joy are accurately portrayed. The entire artlessness of her style is refreshing. She appropriately employs mandākrāntā, the metre usually used to express pathos.

18. MORIKĀ

The four verses of Morikā given in this work are gathered from the Sūkti-muktāvalī, the Śārṅgadhara-paddhati, the Subhāṣitāvalī and other Sanskrit anthologies. All of these, too, deal with a single topic of love, in four successive phases, viz., separation, sending the messenger-maiden to her lover by the lady, direct pleading by her and happy reunion.

The first verse represents the sad plight of a lady separated from her lover. With tear-drenched eyes she draws lines on the floor representing the number of days before her lover could return to her, but dares not count them lest the counting should falsify her own estimate.

1. SP., v. 163, p. 26.
शीला-विज्जा-मारुला-मोरिकाद्याः काव्यं कर्तुं सन्तु विज्ञाः स्त्रियोऽपि ।
विद्यां वेत्तुं वादिनो निर्विजेतुं दातुं वक्तुं यः प्रवीणः स वन्द्यः ॥

In the second verse, a messenger-maiden is sent by the lady in love to her indignant lover. This clever maiden sweetly placates him by asking him to come to the lady, as each of them is incomplete without the other, as each is supremely worthy of the other.

In the third verse, the lady-love overjoyed at meeting her lover, pleads with him not to go away and leave her again, thereby sending her immediately to death. Her house is, of course, not fit to accord him a right royal welcome, yet she is there to dedicate herself entirely to him.

In the fourth verse, the two lovers are united and in supreme bliss. The lover foregoes all idea of leaving his lady-love, even at the cost of neglecting his mundane affairs and suffering monetary losses thereby.

Like Mārulā, Morikā too was a poetess of renown, as her verses are found in so many anthologies as well as in several famous treatises on rhetoric. She, too, has been placed by Dhanadadeva in the foremost rank of Sanskrit poetesses.[1]

Like Mārulā, Morikā is a delicate painter of the different phases of love, its sentiments, expressions, moods and devices. Her delineations are life-like and entrancing and her style is elegant and exquisite.

19. NĀGAMMĀ

The name shows that she was a Southern Indian lady. One of her verses, a salutation to the

1. SP., v. 163, p. 26.

rising sun is preserved in the Sārṅgadhara-paddhati. The sun is beautifully described as crimson like a parrot's beak and as the ear-ring of the eastern horizon.

In this single verse the poetess gives considerable evidence of her poetic genius. The verse is embellished with alliterations, by means of which a sweet musical effect has been secured.

20. *PADMĀVATĪ*

Two of her verses, viz., "Dantālī-dāḍimī-bīja", etc., and "Harinyas tv araṇye, etc." have been quoted by Haribhāskara in his Padyāmṛta-taraṅgiṇī[1]. Haribhāskara is no other than Bhāskara, son of Apāji, grandson of Hari and great-grand-son of Puruṣottama[2], whose commentary on the Vṛtta-ratnākara[3] was composed in the Vikrama year 1732 i.e. 1676 A. D. According to Haribhāskara's own statement the Padyāmṛta-taraṅgiṇī was completed in the year 1730.[4]

1. PT., (Poona), f. 4 (b), v. 62; PT., (London), 2. 6.
2. For a good account of Haribhāskara and his family, see PT., no. 250 of 1880-81, Bhandarkar's Report.
3. See Reports of Bhandarkar, 1884-87. For his Paribhāṣa-bhāskara, see op. cit., 1883-84, p. 60.
4. MS. no. 250 of 1880, Bhandarkar's Report.

आषाढ-मासे सु-बलक्ष-पक्षे ख-वह्नि-सप्तेन्दु-मिते शुभेऽब्दे ।
गुरौ नवम्यामगमत् समाप्तिं सत्-पद्य-पीयूष-तरङ्गिणीयम् ॥

He composed the work in Kāśī—

तत्-सुतो भास्करः काश्यां हरिरित्यपराभिधः, etc.

Veṇīdatta[1], too, in his Padya-veṇī has quoted all the nineteen verses of Padmāvatī but one that find place in our work.

Nothing is known of Padmāvatī's life. It may be that she was a native of Gujrat; anyhow, she has devoted two verses to the description of the damsels of Gujrat.[2]

Like Gaurī, Padmāvatī, too, has dealt with a great variety of subjects, some of which are common to both. Padmāvatī's subjects consist of the King, the miser and the villain; the hair, the face, the nose, the caste-mark, the throat, and the arms of a beautiful woman; the lion, the horse and the crow; the lamp and the dawn; the stars, the summer, the summer-wind, the rainy-season and the sentiment of disgust. Thus she has dealt with human beings, animals, inanimate things, natural phenomena and human sentiment.

As regards the theme, the institution of a comparison between Gaurī aud Padmāvatī may be helpful to the reader for a proper appreciation of both the poetesses.

Unlike Gaurī, Padmāvatī begins right on with depictions of human beings and devotes a good many verses to this topic. Her first verse is, as usual, on the King, but while in Gaurī we find no less than five verses on the eulogy of the King, in Padmāvatī we find only one. Further, while Gaurī depicts the King in a revengeful mood, engaged in war, his foremost

1. Venīdatta was the son of Jagajjīvana and grand-son of Nīlakaṇṭha. For his date, see under Gaurī. For his work Vāsudeva-carita, see India office MS., no. 3877.

2. Verses 4 and 9.

duty, Padmavatī depicts him in a playful mood, engaged in hunting, his favourite pastime. He has done his duty, i.e., brought all enemies to subjugation, and has, thereby, become the foremost monarch of all, the sole resort of all other kings. Hence now he relaxes and happily goes on hunting, dressed superbly in blue, with a beaŭtiful bow in his hand. His superb beauty makes the on-lookers take him to be Cupid incarnate (v. I).

While Gaurī stops at delineating the King only, Padmāvatī goes on to give true pictures of other types of human beings, such as a miser and a villain, and makes very clever uses of puns in this connection. Thus, she points out that between a miser or kṛpaṇa and a sword or kṛpāṇa, there is only a difference of form (ākāra), their qualities being the same; or interpreted otherwise, only a difference of the vowel 'ā'[1] (v. 2).

In the same manner, a comparison is instituted between a villain or khala and a plough or hala[2] (v. 3).

Like Gaurī, Padmāvatī too devotes as many as six verses to describing the features of a beautiful woman. Her black curly tresses are vividly described by means of a series of metaphors, such as serpents clinging to the fair sandal-creeper, bees sitting on the lotus-petal or the black demon Rāhu surrounding the moon (v. 4).

Her face surpasses even the moon itself in beauty and the cakorīs find even the moon-beams sour in com-

1. For details, see the translation. 2. See op. cit.

parison with the sweetness of the nectar of beauty of her face (v. 5).

Her nose is like the beak of the Cupid-like parrot (v. 6).

The caste-mark drawn between her eye-brows is like the arrow-head of Cupid (v. 7).

Her throat is like the triumphant conch of Cupid and the three lines on the throat are the marks of Cupid's fingers as he held the conch for blowing it (v. 8).

Her arms are like the celestial creepers of the ocean of love, or like the lotus-creepers, or like the sandal-creepers, or like the noose of Cupid, or like the coral-creepers (v. 9).

While Gaurī leaves the animals untouched, Padmāvati is not forgetful of the topic. In one verse she eulogises the lion, who, as a mighty being, acts befitting his majesty, attacking the mighty elephant and not the poor deer (v. 10).

In another, she skilfully employs the same set of words that are equally applicable as description of a horse as of a lotus[1] (v. 11).

In a third verse which is didactic in its note, she wisely instructs the crow not to overstep the limit in its audacity, as it would be ridiculous at the end (v. 12).

She makes use of pun—her favorite device—in the verse on the lamp as well, employing the same set of words that are applicable in their meaning to the lamp as well as to Abhimanyu[2] (v. 13).

1. For details, see translation.
2. For details, see translation.

Padmāvatī's verses on Nature are lively and full of beautiful imagery. The lovely dawn is personified as Cupid's daughter, who taking the beams of the just-rising sun, is coming to adore Lakṣmī by waving lights (v. 14). Then follows the description of a star-lit night. When Madana, the god of love, is out to conquer the whole world at night, Lady Night holds up the auspicious light, the moon, and scatters the rice-grains that are the stars (v. 15).

In her verse on summer, she describes the sun as the fiercely blazing luminary who is out to conquer the whole world, taking the aid of summer, his friend, and calling forth the lotus, his lady-love, so long oppressed by the icy-cold winter (v. 16).

Then she, in another verse, gives a vivid pen-picture of the summer-wind, laden with dust and stones, robed in the burning rays of the terrible sun, drying up all the rivers, scorching all the trees, and emitting in volumes the burning heat like the venom of a serpent (v. 17).

The rainy season is described as a season specially congenial to the awakening of the sentiment of love. The roaring of clouds is nothing but the deep sighs of Madana; the clouds are nothing but his mad elephants; the lightning is nothing but a missile in his hand and the rain-bow is nothing but a weapon for infatuating the world (v. 18).

Lastly, Padmāvatī draws a vivid but horrible picture of a leper, causing loathsome feeling, in illustration of the sentiment of disgust (vībhatsa-rasa). The leper is undergoing the fruits of his past misdeeds. He is covered all over with excreta and pus

and oppressed by animalcules in the ulcers. Flies are swarming around him. Blood is trickling down, and his hands and feet are falling off. People are turning up their noses in disgust and spitting at the sight of him (v. 19). The verse justifies its title and the reader cannot help a shudder of disgust at the loathsome picture drawn in it.

Padmāvatī is undoubtedly one of the greatest of Sanskrit poetesses. Her versatility is amazing Her profound scholarship and fine artistic sense are breathed forth by every one of her verses. The richness of sentiments combined with suggestiveness, and the absence of superfluities and ostentatiousness render her composition very elegant and lucid.

Pun is her favourite device and she uses it with propriety and consummate skill in no less than four of her verses[1]. Surely it is not at all easy to devise words and to set them so as to make them applicable to two things that are otherwise not comparable, e.g., miser and sword ; dishonest person and plough ; horse and lotus ; Abhimanyu and lamp. These double tenders in meaning by the same set of words unmistakably prove her great mastery over the Sanskrit language. Padmāvatī compares favourably with Gaurī in the matter of skilled use of similes and metaphors.

Her verses on Nature are, perhaps, the most striking of all. The verses on the dawn, a star-lit night, the rainy-season and the like bear the impress of fine poetic touches; and expressed in a most charming

1. Verses 2, 3, 11 and 13.

musical diction, they speak eloquently of her superb gift as a delineator of Nature.

Her power of vivid realistic description is just another striking feature of her poetry. Two very good examples of this are furnished by her verses on the summer-wind (v. 17) and the sentiment of disgust (v. 19). The first makes one feel, as it were, the hot breath of the blazing summer-wind, while the second enables one to experience the loathsome feeling actually generated in a person at the sight of a leper in the street.

Of rhetoric, she is a perfect master with lively examples of utprekṣā[1], vyatireka[2], sandeha[3] and apahnuti[4].

From the metrical point of view, she gives us examples of both jāti and mātrā[5] metres. Her employment of the mandākrāntā metre in the verse on the rainy-season is, to say the least, very apt and at once reminds us of the long-drawn association of the same with the sentiment of pathos.

21. PHALGUHASTINĪ

A line of one of her verses is quoted in the Kāvyālaṃkāra- sūtra-vṛtti of Vāmana[6], the minister of King Jayāpīḍa of Kashmir, who flourished about the 8th

1. V. 1. This may also be an example of smarana, which is defined as "Sadṛśa-vastu-darśane sadṛśa-vastu-smaranāt."
2. V. 2.
3. V. 4; v. 9 : suddha-sandeha.
4. V 8.
5. V. 7 : upagīti.
6. KAS, sū. 38, p. 171, Vāni-vilāsa ed.

Century A.D. Thus, Phalguhastinī must be earlier than that date.

Of the two verses of Phalguhastinī, reproduced in the present work from many Sanskrit anthologies in which they are found quoted and preserved, one is poetical and the other philosophical in theme and import.

The first is a beautiful description of moon-rise. The crescent moon, which is just a spot of whiteness in the midst of surrounding darkness, is described as a flower on the dark matted locks of Śiva, as the bow of Cupid, as a nail-mark on the hip of Lady Eve, as the smile on the face of Night and so on.

The second contains a serious reflection on the momentariness of human existence. The Creator, the poetess points out, creates, no doubt, great and good things, but makes them all equally transitory. But what is the purpose in creating them with so much care and thought, if they are meant to be destroyed?

The very fact that so great a rhetorician as Vāmana quotes her is enough to prove that she was then regarded as a poetess of high fame. The two of her verses reproduced here testify to her poetic gifts, such as richness and breadth of imagination, freshness and depth of thought, and elegance and clearness of expression.

22. RĀJAKANYĀ [1]

The verses of Rāja-kanyā, included in the present work, have been culled from the Śārṅgadhara-

1. Śaśikalā or Candrakalā, talented daughter of a King of Kashmir. The romance between the princess and the

paddhati and several rhetorical works. Both of them are in the form of a metrical conversation between the princess and her lover. The princess tries playfully to test the lover by pointing out: this is the palace of the lion (i.e. her father) who would like to drink the blood of the elephant (i.e. her lover) if he can catch him. Quite equal to the occasion, Bilhaṇa at once replies that it may be so, but what elephant would leave a beautiful green young creeper (i.e. the princess) even at the risk of his life?

The second verse, which has been quoted in such rhetorical works of great authority as the Sarasvatī-kaṇṭhābharaṇa, the Rasa-gaṅgādhara and the Sāhitya-darpaṇa, consists of a similar animated conversation between the princess and her lover. The lover says: the birth of the lily is useless if it has not seen the moon-beam. The princess aptly replies to that by saying that the birth of the moon too is in vain if it has not seen the face of the lily that passes sleepless nights.

23. *RASAVATĪ PRIYAMVADĀ*

Rasavatī Priyaṃvadā who flourished at Faridpur, Bengal, at the beginning of the 16th century A.D., was a renowned lady who composed a religious work of high merit called Śyāma-rahasya. Her single verse, included in this work, is a very fine stanza in the Śārdūla-vikrīḍita metre. It is a stotra written in

famous Bilhana, the chief Court-poet of the King, is well-known.

praise of Kṛṣṇa, whose devotee the poetess herself appears to be. Her style is simple and elegant, and as a stotra, it is exquisite and touching. The underlying idea has a note of sublimity in it.

24. *SARASVATI*

The present work contains no more than two verses of Sarasvatī, the first of which is reproduced from Bhojadeva's Sarasvatī-kaṇṭhābharaṇa[1] (10th Century A.D.) and other rhetorical works and the second from such anthologies as the Śārṅgadhara-paddhati and the Sad-ukti-karnāmṛta. The first is an eulogy in anuṣṭubh of the King who is described as the nether region, the source of all hopes, fittest person to be fanned by the *chaurie* and the sole representative of the three worlds.

The second is a fine stanza in the vasanta-tilaka metre which may stand as a beautiful specimen of short reflective poems in Sanskrit. Its suggestiveness is of a noble order. A fragrance-loving bee overlooks the faults, its thorns, absence of honey, dusty gloom, etc., and is content with the single virtue the flower possesses, viz., its fragrance. By this our poetess means to suggest how good and noble men overlook the faults of others, seeking only the good points in them.

25. *SARASVATĪKUTUMBADUHITĀ*

The personal identity of this poetess is not expressed by her own name, but only in terms of her relation to her father who was evidently a person

1. SKB., p. 225, Kāvya-mālā ed.

favoured by the Muse (literally, a kinsman of Sarasvatī). The verses of father[1] and daughter are found quoted in the Śārṅgadhara-paddhati (14th Century A. D.).

Her verse in the anuṣṭubh metre presents a riddle, the solution of which depends apparently on the clearing of the pun on the word 'surata.'

26. *ŚĪLĀ BHAṬṬĀRIKĀ*

Her poem "Yaḥ kaumāra-haraḥ sa eva hi varaḥ" etc. has been quoted by Rājānaka Ruyyaka in his Alaṃkāra-sarvasva,[2] composed in 1150 A.D. The verse is also found in the Kavīndra-vacana-samuccaya which is probably of an earlier date. The Śārṅgadhara-paddhati says that Śīlā composed the verse "Idam anucitam akramaś ca puṃsām" etc. in course of her play with Bhojarāja.[3] Again, Rājaśekhara pays tribute to her in a verse.[4] King Mihirabhoja was an elder contemporary of Rājaśekhara. Probably, it is this Bhojarāja with whom Śīlā was engaged in conversation and with whom she seems to be on a term of considerable intimacy,[5] in which case Śīlā must have flourished in the 9th Century A. D.

Of the six verses of Śīlā Bhaṭṭārikā, also called Silā Bhaṭṭārikā, included in this volume, two portray

1. Father's verses are also found in the Bhoja-prabandha of Ballāla (16th Century A.D.).

2. Kāvya-mālā series, 1893, pp. 127-8, 200.

3. V. 564.

4. Jalhaṇa's SMV., p. 47.

5. See Śīlā's v. 6.

the plight of the separated lovers; two are in the form of a conversation between a lady and a messenger-maiden; one depicts the character of an unchaste woman; and one is a passage-at-arms between the poetess herself and King Bhoja.

In the first verse, which is in the hariṇī metre, we get the piteous picture of a lady left by her lover. She is being constantly tormented by the pangs of love, but neither her angry lover, nor the equally relentless Yama is coming forward to relieve her; yet how can such agonies be borne by a tender damsel? (v. I).

The second verse, in the anuṣṭubh metre, represents the other side of the picture. The man, separated from his lady-love, is undergoing similar agonies and spending sleepless nights, thinking of her alone. Thought and sleep are like co-wives; where one is present, the other is absent. Now that he is given to thinking day and night, sleep has deserted him (v. 2).

In the third verse, in the śārdūla-vikrīḍita metre, the deserted lady sends her maid to her lover with a a message of reconciliation. At the same time, she is not unmindful of warning her maid against the possibility of a scandal. She, her maid, is a young woman; he, her lover, too, is a sprightly and fickle-minded young man; it is even-tide and the vernal breeze is blowing; the place of their meeting, too, is a deserted one; so let her be careful (v. 3).

The fourth verse, in the śārdūla-vikrīḍita metre, reveals that her fear about the young messenger-maiden was not unwarranted. The maiden has her

excuses, no doubt; but they prove eventually all futile (v. 4)

The fifth verse, also in the śārdūla-vikrīḍita metre, portrays the unjustifiable ways of an unchaste woman. She never remains content with the same lover for long. Her old lover is there, the amorous nights of spring have arrived once more, the fragrant breeze is blowing as before—yet now she fails to find any pleasure in these as she used to do before. Now she is longing for a new paramour (v. 5).

The sixth verse, in the puṣpitāgrā metre, is grossly indelicate (v. 6).

Śīlā is one of the greatest and most well-known of Sanskrit poetesses. Her verses are cited in almost all the best-known anthologies and copiously quoted in the standard rhetorical treatises. She has been honoured by Dhanadadeva as gifted with great poetic genius and erudition.[1] What strikes us most in Śīlā is her wonderfully keen psychological insight, displayed in every one of her verses. The agonies of separation are very realistically portrayed by her in the first two verses. The lovers have quarrelled, yet are ever pining for each other, their mutual love being enhanced all the more through temporary separation. No less realistic is the picture of a jealous and suspicious lady, in the third and fourth verses, mistrusting even her trusted maid. Love begets jealousy, jealousy suspicion. Well knowing the fickleness of men, she thinks it better not to take any chances, even with her nearest friends. Finally, the

1. SP., v. 163, p. 26.

perverted mentality of a coquette is well-reflected in the fifth verse.

She has an easy-flowing and musical style. Rājaśekhara praises her as commanding, along with the great poet Bāṇa, the pāñcālī style in which an equal attention is paid to the idea and its expression.[1]

27. SITĀ[2]

As her verse "Mā bhaiḥ śaśāṅka" etc. has been quoted in the Kāvya-mīmāṃsā of Rājaśekhara, she must have flourished before the 10th Centuay A. D.

The above is a love-poem in which the lady tries to encourage her frightened lover, not in plain words but indirectly, with the help of a rhetorical embellishment that is known as aprastuta-praśaṃsā. This verse has been quoted by many famous rhetoricians.

28. SUBHADRĀ

Only one verse of Subhadrā, quoted in the Subhāṣitāvalī of Vallabhadeva, is reproduced here. It seeks to bring home to us the puissant truth that attachment is the root cause of the whole series of men's mental agonies. This it accomplishes by

1. शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरिष्यते ।
शीला-भट्टारिका-वाचि बाणोक्तिषु च सा यदि ॥

Jalhaṇas SMV., MS., no. 370 of 1884-87, Bhandarkar's Reports, f. 16 (b); p. 47 of SMV., GOS., vol. 82, 1938.

For a different view about the pāñcālī rīti, see SāhDar., p. 467, l. 13 f.

2. Also called Sītā.

bringing in, as an instance, the successive phases of torture undergone by milk, such as boiling, churning and so on—all due to its *sneha* (fat).[1]

The present verse is simple, and the idea beautiful. The pun on the word *sneha* is rather clever.

29. *TRIBHUVANASARASVATĪ*

The Karpūra-mañjarī of Rājaśekhara records the name of one Tribhuvanasarasvatī, the elder sister of Mahītala-sarasvatī[2]. If our poetess be identical with this Tribhuvanasarasvatī, she must have flourished before the 10th Century A.D. In any case, she cannot be later than the 13th Century A.D. as two of her fine verses are preserved in the Sad-ukti-karṇāmṛta. The first describes the superb beauty of the King, who outshines even the moon itself and attracts all the ladies without any exception.

The second vividly portrays the ecstasy of Hari's joy at the sight of Lakṣmī during the churning of the ocean.

The poetess gives us two fine examples of rhetorical embellishments—figures of speech ; one of vyatireka and the other of a combination of rasavat (from the point of view of the devotee) and bhāvodaya (from the point of view of Hari). References to Arundhatī in one verse and the churning of the ocean in the other tend to show that the poetess was fond of traditional lores.

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1. See Translation. 2. NSP. ed., Act II, p. 46

30. VIDYĀVATĪ

Her poem in the present work is nothing but a stotra on the goddess Sumīnākṣī, consisting of 12 stanzas, all in the anuṣṭubh metre. The goddess is extolled as a supremely auspicious one who does good even to Śaṃkara, the source of all good. She is the most benign deity by whose grace both worldly advantage and salvation are easily obtained. There is nothing extraordinary in the poem, either in its metre or in its diction. It may be enough to say that here is a fine specimen of a hymn through which the devoted heart of a woman has found a spontaneous expression.

31. VIJJĀ

She is also called variously as Vidyā, Vijjakā. Vijjākā, Vijjikā, Vijā, Bijjākā and so on.[1]

The lower limit of the date of Vijjā may be ascertained with accuracy. Her verse "Dhanyāsi yā

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1. Some of the verses of Vijjā are found attributed to her in the Subhāṣitāvalī, MS. No. 204 of 1875-79, belonging to Bhandarkar Oriental Research Institute :—

Our verse No.	Serial No. of Subhāṣitāvalī
104	150
113	1126
114	1160
111	1511
117	2079
120	3117
119	3116

kathayasi," etc., has been quoted by Mukula Bhaṭṭa in his Abhidhā-vṛtti-mātṛkā.[1] Mukula Bhaṭṭa was the son of Bhaṭṭa Kallaṭa who was a contemporary[2] of Avantivarman, King of Kashmir. Avantivarman reigned from 855 to 883 A.D. Hence there is no doubt that Vijjā must have flourished before this date.

The upper limit of Vjjā's date, too, may be fixed from one of her verses "Nīlotpala-dala-śyāmām Vijjakām," etc., which proves her not to be prior to Daṇḍin (7th Century A.D.).

Thus Vijjā must have flourished between the 7th-9th Century A.D.

We cannot be sure whether Vijjā is identical with Vijayabhaṭṭārikā, Queen of Candrāditya. Further evidence must be forthcoming for enabling us to come to the conclusion that Vijayabhaṭṭārikā was at all a favourite of the Muse, not to speak of her being a poetess of foremost rank.

As many as twenty-nine verses of Vijjā, collected from different anthologies, are reproduced here. She deals with a great variety of subjects, which may be briefly arranged under the following heads:—(1) description of human beings, including eulogies of the King and his sword, descriptions of herself, poets in general, an unchaste woman, a rustic woman, a woman separated from her lover, and a lady in love; (2) descriptions of the face and glance; (3) self-description of a lady separated from her lover; (4) the art of love-making; (5) human destiny; (6) a song of

1. AbhVM., p. 12, NSP. ed. 2. Rājatar., v. 66.

corn-threshing damsels; (7) Nature—poems on trees and the sun; (8) seasons: three poems on the rainy season, and one on the spring; (9) and lastly, a verse on the puzzling name of the ocean.

In the first verse, the King is eulogised, by means of puns, as the supreme lord and husband of the entire world (v.1).

In the next verse, the King's sword is praised as bringing fame to the King in times of war (v. 2).

In one verse, she boldly praises herself as the goddess of learning incarnate (v. 3).

In another, she has a word of praise for the poets in general, whose ideas fill the readers with deep and silent admiration (v. 4).

Vijjā has no less than three verses on unchaste women. In the first, a faithless wife and negligent mother goes to the solitary river-bank—under the pretence of fetching drinking-water for her husband—to meet her lover (v. 5).

In the second, we have the unusual picture of an unchaste mother taunting her chaste daughter for her fidelity to one husband only (v. 6).

In the third, an unchaste woman expresses her delight, to a personal friend, at the beauty of the cane-groves on the sandy shores where she has indulged in many stolen love-affairs (v. 7).

The next verse portrays a rustic woman on a bamboo-platform in a cucumber-field, ostensibly engaged in her usual duty of driving away the jackals from the field at night, but really enjoying the company of her lover (v. 8).

The following two verses delineate two love-lorn ladies, separated from their lovers. One condemns Madana as a coward who, not being able to conquer Śiva, the Buddha and her lover, is now taking revenge on her, a poor helpless woman, and torturing her to his heart's content (v. 9).

The other verse utilises the traditional idea of the awakening of the tormenting passion of love during the rainy season for a poem which stands as a fine example of virodha. The sky is covered with clouds, the earth is filled with water, the quarters are dazzled with lightning-flashes, the sky is full of the torrential flow of rain, forests are full of kuṭaja flowers, the rivers are filled to the brim with water. What is meant by the rainy season, the poetess asks, by all these demonstrations of pomp and strength in killing a mere tender damsel, which it could have done easily without such displays (v. 10).

In the verse on the face of a beautiful woman, the lotus is compared, by the use of puns, to a warrior who, though striving hard, is not able to conquer his rival. In the same way, the lotus, in spite of its full-blossomed beauty and glory, is not able to conquer the face which is lovelier than it (v. 11).

Vījjā has only one verse on the handsomeness of men. It describes the glance of the lotus-blue eyes of the King which generates love in the heart of ladies and means good grace to his subjects (v. 12).

In three verses, a lady, separated from her lover, pathetically describes her own painful state (vv. 13-15).

The two verses on love-making are rather delicate. In one a lady describes to her friends how she forgets everything in the world when her lover stretches out his hands to her (v. 16).

In the other, the art of pleasing angry ladies is described (v. 17).

Vijjakā has three verses on fate. The first describes the vicissitudes of all existence, human or otherwise. Once the tank was so wide and deep that huge elephants sported there with ease; but now, in course of time, it has come to be reduced to such a state that there is not even water enough for a heron to dive in (v. 18).

The second metaphorically depicts the inexorableness and inexplicability of human destiny. Human beings are being whirled blindly round and round on the wheel of care, like a lump of clay, by Providence—none knows for certain what is going to happen to him (v. 19).

The third verse under this head praises the courage and fortitude of great men in times of calamity. Just as mountains and oceans survive even after universal dissolution, so those men remain unshaken even under the greatest misfortunes (v. 20).

After this comes the verse on the songs sung by damsels engaged in husking the rice—songs which are mingled with the sounds of the jingling of bracelets and deep breathings (v. 21).

The verse on the campaka-tree describes its miserable state on being planted in the garden of a wicked person who does not appreciate its real worth and neglects it accordingly (v. 22).

The verse on an unnamed tree points out how it attracts people with its cool shade and sweet fruits. But if it really be not what it appears from a distance, and be full of poisonous fire in spite of its serene and beautiful external appearance, then, of course, none will come near it (v. 23).

These two verses may be taken to be allegorical. The first means that the notable virtues of good men are not generally appreciated by the world at large; the second means that in this world, things are not always what they seem to be, what may appear attractive from a distance may very often turn out to be just the opposite when approached; that is, in other words, distance lends enchantment to the view.

The next verse describes the morning glory at sunrise, when the pollen-purpled bees gladden the earth with their hummings (v. 24).

In the first of the three verses on the rainy season, a lady separated from her lover entreats lightning not to flash and thereby increase her hankering for her lover all the more. It describes the rainy season as a season for specially torturing the separated lovers, with such accomplices as the cloud, the wind and the peacock. They, all being males, do not understand the torments suffered by a lady. But she, i.e. the lightning, is a female like herself,—so she, at least, ought to sympathise with her and spare her any further pains (v. 25).

In the second verse, the rain-bow that adorns the sky, is cleverly compared, by means of puns, to the fickle heart of a young lady (v. 26).

The last is a general description of the rainy-season—the season of love-making, when the earth is green with grass and the sky dark with clouds (v. 27).

The verse on the spring gives a vivid picture of the crimson palāśa-flower, the filaments of which look like the the flowery bow of Cupid (v. 28).

The last verse of Vijjā in our list gives some sort of a problem for solution. Why should a sea be given all such grand epithets as pāthodhi, jaladhi, payodhi, udadhi and vāridhi, when it utterly disappoints all thirsty travellers who want to drınk its water (v. 29).

Vijjā was perhaps the greatest, the most well-known and the most versatile of Sanskrit poetesses. Her verses are found quoted in numerous anthologies and rhetorical works. She herself was concious of her powers and very self-confident, and even went to the extent of styling herself as Sarasvatī incarnate.[1] Dhanadadeva pays her a great compliment for her erudition and poetic genius.[2]

Vijjā's verses possess all the qualities of high class Sanskrit poetry. They bear eloquent testimony to her natural power of expression, her graceful diction, her self-confident handling of long compounds. Simplicity is not one of her virtues. On the contrary, she usually aims at high-sounding effects and revels in displaying mastery over language. The results

1. नीलोत्पल-दल-श्यामां, etc.; SP., v. 180, p. 29; SHV., MS , v. 145, f. 34; SMV., p. 47.

2. SP., v. 163, pp. 26-27.

are not, however, always happy and some of her verses have neither much elegance of style nor much sweetness of expression. However, this remark is not applicable to all her verses, some of which[1] are full of rhythm, harmony and musical grace.

Like Padmāvatī, she too often makes use of puns rather cleverly.[2]

Vijjā gives us fine specimens of such figures of speech as paryāyokta,[3] atiśayokti,[4] tulya-yogitā,[5] viśeṣokti,[6] ākṣepa,[7] saṃkara (combination of rūpaka-upamā-dīpaka)[8] and svabhāvokti.[9]

33. *VIKAṬANITAMBĀ*

Her verses "Lāvaṇya-sindhur aparaiva keyam atra," etc., has been quoted by Ānandavardhana in his Dhvany-āloka.[10] Ānandavardhana was well-known at the time of Avantivarman, King of Kashmir (855-883 A.D.).[11] He mentions the name of Udbhaṭa[12] who in his turn has been mentioned by Rājaśekhara (880-920 A.D.).[13] From this we may reasonably assume that Vikaṭanitambā flourished at least in the earlier half of the 9th Century A.D., if not earlier still.

1. E.g., verses 7, 8 and 10.
2. E.g., verses 1, 11, 26.
3. V. 3 (103).
4. V. 11 (111).
5. V. 12 (112).
6. V. 13 (113).
7. V. 15 (115).
8. V. 19 (119).
9. V. 21 (121).
10. See p. 205, Kāvya-mālā ed.
11. See Kalhana's Rāj Tar., 5. 34.
12. Pp. 96 and 108, Kāvya-mālā ed.
13. KM., Gaekwad's Or. Series, 3rd ed., p. 16.

According to Bhoja,[1] Vikaṭanitambā was a widow who married again. If the husband of Vikaṭanitambā, first or the second, were really so foolish as to pronounce māṣa (corn) instead of māsa (month), śakāsa in stead of sakāśa and to drop ra or ṣa of uṣṭra, as alleged,[2] then surely Vikaṭanitambā, a poetess of distinction, found herself in an utterly hopeless and helpless condition.

A good many verses of Vikaṭanitambā are preserved in different anthologies and rhetorical works; of these, eleven are reproduced here.

Like Gaurī, Padmāvatī and Vijjā, Vikaṭanitambā too deals with a variety of subjects:—(1) the King, a bride, a woman going to keep her tryst with her lover, an indignant lady; (2) the beauty of a lady, the waist; (3) meeting between lovers; (4) the bee, the nimba-tree; (5) the spring.

In her first verse in the druta-vilambita metre, the King's rival army is compared, by the use of

1. Srng Pr., MS., vol. III of Madras Govt. Oriental MSS. Library Catalogues, p. 372.

2. Namisādhu on Rudraṭa's Kāvyālamkāra, p. 30,

"यथा विकटनितम्बायाः पतिमनुकुर्वाणा सखी प्राह—

काले माषं सस्ये मासं वदति शकासं यश्च सकाशम् ।
उष्ट्रे लुम्पति वं वा रं वा तस्मै दत्ता विकटनितम्बा ॥"

Bhoja's Sṛṅgāra-prakāśa, MS., Madras Govt. MSS. Lib., vol. iv, p. 562, also quotes the same verse but the 1st line is different.—

पृष्टः काले वदति सबाष (माषं) तद्विपरीतं सस्य-हिरण्ये ।
लुम्पति चोष्ट्रे रं वा षं वा तस्मै दत्ता विकटनितम्बा ॥

puns, to a young bride,—shy, subdued and not daring to show off any valour (v. 1).

In the second verse, which is in the rathoddhatā metre, the King is extolled as one whose fame has spread all over the world (v. 2).

In the next verse, a lady who goes out to keep her tryst says to her confidante that she is not afraid to go out alone, even at the dead of night, because the feather-arrowed god of love is her companion (v. 3).

As is only natural, we find in the next verse, the friend of a bride speaks in a very jocular and intimate tone to the young husband. She cheers up the husband and wants him not to fight shy or fall below the standard of an ideal husband (v. 4).

In the next verse, the friend of an indignant woman speaks. The lover is ever innocent, simple, straight-forward and most devoted to his sweet-heart. Still, she exhibited her indignant nature—ignoring the advice of friends—what is more,—without taking into consideration the consequences she was dragging herself to. Now that the lover has deserted her, what's the good of her crying in the wilderness ? (v. 5).

In another verse, the poetess cleverly compares an young lady to the ocean of beauty (v. 6). The other verse under this head is on the slender beauty of the waist (v. 7).

The next verse realistically describes the intense joy of a lady when her lover comes to her (v. 8).

The verse on the bee is an anyokti in which the greedy bee is dissuaded from courting a jasmine-bud that will yield no pleasure to it (v. 9).

In the following verse the bee is similarly forbidden to approach the ketakī flower which is devoid of honey and is full of dust.

In the last verse, the poetess describes the spring which presents even all good things in a malevolent spirit. The mango-tree, so inspiring at other times, becomes the source of death to a separated lady. It kills her even when it unfolds its blossoming sprouts very slightly (v. 11).

Vikaṭanitambā, too, was a well-known Sanskrit poetess, her verses being profusely quoted in numerous anthologies and rhetorical treatises.

Unlike Vijjā, she has a simple elegant style. One notices the complete absence of long compounds in her verses, and a sweetness that arises from the use of very simple words alone. Of her Rājaśekhara rightly says, "Who that has been entertained by the writings of Vikaṭanitambā does not ignore the sweet honey of the words of even his own sweetheart ?"

Most of her verses are sensuous and indelicate to modern taste.

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1. के वैकटनितम्बेन गिरां गुम्फेन रञ्जिताः ।
निन्दन्ति निज-कान्तानां न मौग्ध्य-मधुरं वचः ॥

SMV., p. 47, v. 92 ; SubhMV., v. 47, p. 59 ; ŚṛṅgPr., MS., p. 372.

Vikaṭanitambā is an adept in rhetorical embellishments. The first verse presents itself as a good example of saṃkara as well as saṃsṛṣṭi. The former is a combination of artha-śleṣa and pūrṇopamā; and the latter that of śabdālaṃkāra (anuprāsa: alliteration) and arthālaṃkāra, viz., the above. The pūrṇopamā in this verse is indeed grand, as there is similarity in all respects, even in number and gender. The second stanza also may be reckoned as a very good example of saṃkara and saṃsṛṣṭi, the former being a combination of rūpaka and preyas and the latter that of the vṛtty-anuprāsa, preyas, rūpaka and śleṣa. The fourth is an excellent example of the figure of speech dṛṣṭānta. The sixth is a rhetorical marvel in its presentation of the saṃkara arising out of the combination of the figures sandeha and atiśayokti. The seventh is a superb poetic creation presenting an wonderful instance of vyāja-stuti. In the eighth verse, we get the figure of speech bhāvodaya; in the ninth saṃkara i. e. a combination of śleṣa and paryāyokta[1] and in the last verse the figure of speech visama.

Vikaṭanitambā is no less clever in the employment of metre. She adds much grace to one of her verses (no. 4), both in meaning and diction, by the use of the word mandākrāntā which is the name of its metre as well. The clever employment of an almost unknown metre like dohaḍikā[2] in a verse (no. 7) which really praises the heroine, though apparently

1. According to some, this will be an example of samāsokti.
2. A mātrācchandah see ChanM., v. 261, p. 172.

censuring her, is really a very clever combination of the metre and the figure of speech.

GENERAL TREND OF THOUGHT AND STYLE OF THE SANSKRIT POETESSES.

The subjects of the verses, included in this work, may be broadly arranged under twelve heads—viz. deity; human beings; beauty of features, etc.; love; animals, birds and insects; Nature; seasons; trees and flowers; inanimate things; philosophy; religion and miscellaneous.

Of these, love is by far the most popular topic, nearly forty verses being devoted to it. Not a few poetesses have written on nothing else. All the stages, modes and devices of love have been taken up—viz. desertion, separation and quarrel; anger and indignation (māna); gradual softening and approaching the go-between (dūtī) with messages of reconciliation; suspicion, jealously and suspense; first meeting and direct pleading; the lover's declaration of the vow of eternal love; and finally, joyful re-union. In this connection, a rather unusual verse is found on the māna[1] (indignation) of a man. Usually in Sanskrit Literature māna is regarded as the special prerogative of the fair sex alone, and pacification the bounden duty of men. One of our poetesses, however, has given a reverse picture.[2]

1. The word *māna* cannot be exactly translated into English. The English words like 'anger', 'indignation,' etc. do not express the exact idea.

2. Śīlā Bhaṭṭārikā, v. 2 (79), p. 35.

Various other types of love, too, have been treated, such as, the refined love of a shy bride, the crude love of a forward rustic woman, the bold love of a lady in tryst, and the stolen love of an unchaste woman. This last topic seems to be very popular with our poetesses, and no less than seven verses are found on this theme. What strikes us here is that nowhere is a single word of condemnation uttered against this perverted species of humanity. On the contrary, the poetesses seem rather to revel in the theme and their verses on this topic are all very fine productions, tinged with lyrical touches and musical grace.

Another feature that strikes us is that only the grosser sensuous aspects of love have been dwelt on by our poetesses. Of course, this is not a speciality of these poetesses alone, but is the common tendency of many Sanskrit poets too. There are half a dozen verses on surata-keli and though beautiful, they are rather indelicate for modern taste. The verses on the playful conversations between lovers, too, are often guilty of gross indelicacy.

A third noticeable feature is that in the verses no complaints have been made against men by the poetesses. On the contrary, even at the time of the greatest suffering, the whole blame is put on the women themselves and never on men. This, indeed, is an inherent trait of women of all climes and times.

The next popular theme is the description of female beauty to which familar and interesting topic nearly twenty verses have been devoted. Nearly every feature has been considered from hair down to toe-nails, described by means of ingenious compari-

sons. There are only two verses on the beauty of man.[1]

The delineation of the different types of human beings, too, is a favourite subject of the poetesses. Six different types have been considered, viz. King, poet, greedy man, miser, crook and leper, illustrating different sentiments of wonder, pathos, and disgust. Among these, the verses on the King and his majesty are most numerous, more than a dozen being devoted to this topic out of the total nineteen under this head. This may be due to the fact that many of these poetesses were court-poetesses favoured by the King, and often on intimate terms with him. What is mainly dwelt on in this connection is the sterner mood of the King as a conqueror of enemies, as a dispenser of justice, as an upholder of the principles of morality and religion,—there being only two verses[2] that portray his beauty and softer mood as relaxing from his serious duties and indulging in his favourite pastime. As natural, masculine qualities always appeal more to the feminine heart than mere effeminacy.

Nature—the eternal source of inspirations to poets of all ages—too is equally popular with our poetesses, there being ten verses on Nature and nine on the seasons. The verses on Nature include such phenomena as the dawn, sun-rise, sun-set, morning-

1. Vijjā, v. 12 (112), p. 47 and Tribhuvanasarasvatī, v. 1 (86), p 39.

2 Padmāvatī, v. 1 (51), p. 22. Tribhuvanasarasvatī, v. 1. (86), p. 39.

breeze, moon-rise, stars and rumbling cloud. The seasons dwelt on are the summer (three verses), the rainy season (four verses) and the spring (three verses). The tendency to personify is a noticeable feature in these verses, such as dawn personified as Cupid's daughter coming to adore Lakṣmī, morning-breeze as an ardent lover, night as a lady waving auspicious light and so on.

Topics like animals and birds, etc., trees and flowers, and inanimate objects have received but meagre attention, there being not more than four verses under each head. Some of them are allegorical.[1]

So far as regards the mundane world.

As regards the supra-mundane, philosophical and religious topics are openly neglected, most of the poetesses being utterly indifferent to the world beyond. To them, the lord of a woman's heart—her lover—is far more important than the Supra-mundane Lord; the ordinary human problems of love and separation, joys and tears than the solemn problems relating to the other world. Under the head of philosophy, only one subject has been taken up, viz. human destiny on which there are altogether five verses, two on the momentariness of all mundane objects, and the rest on the vicissitudes of human existence and the blindness and helplessness of man under the inexorable wills of Providence.

1. e. g. Sarasvatī's verse on the ketakī (76), p. 33, Vijja's on the campaka-tree (122), p. 52 and Subhadrā's on milk. (85), p. 38.

Under the head religion, there is a single verse, a motherly advice to young people to turn their minds to the next world. This is the only didactic poem in this volume. Besides this, there are some customary eulogistic verses on Śiva, Kṛṣṇa, Hari, Sarasvatī, Sumīnākṣī and Avalokiteśvara. Except one verse on Śiva's Mahā-bhairava aspect,[1] all the rest dwell on the softer, serene and gracious moods of the deities.

On the whole, it may be said that these Sanskrit poetesses of India pose neither as philosophical teachers, nor as religious missionaries; and do not aim to impart to the readers any abstruse message of morality, knowledge or emancipation through their verses. They write poetry for the sake of poetry-writing and do not make poetry a vehicle of something else, - art for art's sake is their motto. They delight in and love this mundane world of ours, with its sun and moon and all the boundless wealth of Nature, trees and flowers, men and animals, love and strife, and it is this delight alone that they express spontaneously in their verses. Hence, their verses are lyrical rather than reflective, sentimental rather than serious, sensuous rather than intellectual, indicative rather than injunctive, lively rather than lofty.

As regards style, simplicity and sweetness are the two pre-dominating features. Except Vijjā, none ventures to play with long, high-sounding words and compounds, but contents herself with short and simple expressions. Hence their verses all have a ring

1. Cinnamnā, v. 1, (14), pp. 6-7.

of sincerity, spontaneity and easy grace. Charming musical effects have been secured in most of the verses by the harmonic arrangement of words, and by the clever use of onomatopoetic words and alliterations.

As regards metre and rhetoric, skill in versification has been shown by most of the poetesses, and verses have been written in good many metres including some rarely used ones such as kāla-bhārinī and dohaḍikā. In some places metres have been specially chosen for expressing appropriately particular themes like separation, pathos and so on.

Rhetorical embellishments, though resorted to in many places, have not been used inordinately. Of these devices, puns, metaphors and similes, and alliterations are the most favourite ones.

SANSKRIT POETESSES KNOWN ONLY BY NAME

Besides the above, there are some poetesses, known to us, at present, only by name. Except some traditional verses attributed to some of them, none of their works is available. Short accounts of a few of them are given below:—

1. *KĀMALĪLĀ.*
2. *KANAKAVALLI.*
3. *LALITĀṄGI.*
4. *MADHURĀṄGI.*
5. *SUNANDĀ.*
6. *VIMALĀṄGI.*

These poetesses have been mentioned in the Rājaśekhara-carita.[1] Rājaśekhara was a contemporary of Rājendra Cola (1004-1016 A.D.), as mentioned in the same work. So they cannot be later than this date. Of these, Lalitāṅgī, Madhurāṅgī and Vimalāṅgī hailed from Mālava.

7. *PRABHUDEVĪ LĀṬĪ*

We know of her from a eulogistic verse of the great poet and rhetorician Rājaśekhara (880-920 A.D). It is stated in this that she belonged to the Lāṭa country, i.e. modern Guzrat. Here a great tribute is paid to her poetic genius and all-round versatility. Thus, though not living, she is said to live in the hearts of men by virtue of her superb poetic merit; to be an expert writer of love-poems and an adept in all branches of arts.[2]

8. *VAIJAYANTĪ*

She was also called Jayantī. Like Priyaṃvadā, she flourished in Faridpur in the 17th Century A. D. and was the daughter of one Mūrabhaṭṭa. She was an expert Sanskrit scholar and specially proficient in the Mīmāṃsā philosophy. She was married to Kṛṣṇanātha

1. MS.; See A descriptive catalogue of Sanskrit MSS. in the Government Oriental MSS. Library, Madras, Vol.XXI, 1918, p. 8167, no. 12206.

2. "सूक्तीनां स्मर-केलीनां कलानां च विलास-भूः ।
प्रभु-देवी कविर्लाटी गताऽपि हृदि तिष्ठति" ;
SHV., MS., f. 34, v. 132; SMV., GOS., p. 47.

who, too, was a great scholar. Vaijayantī was a renowned poetess to whom a large number of verses are attributed.[1] Many traditional stories are current in her name. She was the joint author of the work called Ānanda-latikā-campū, as her husband Kṛṣṇanātha explicitly mentions in the work itself that he collaborated with his wife in its composition.[2] However, in the present form of the work, it is not possible to demarcate their respective contributions.

9. *VIJAYĀNKĀ*

Another poetess of whom we know from one of Rājaśekhara's verses[3] is Vijayāṅkā, who flourished in Karṇāṭa[4] not later than the 10th Century A.D. She is eulogised as the goddess of learning incarnate

1. e.g.

(i) अहिरयं कल-धौत-गिरि-भ्रमात्
स्तनमगात्किल नाभि-ह्रदोत्थितः ।
इति निवेदयितुं नयने हि यत्
श्रवण-सीमनी किं समुपस्थिते ॥

(ii) वह्नि-कोण गतो भानुः शीतात् सङ्कुचितं दिनम् ।
वैश्वानरो नर-क्रोडे राजन् शीतस्य का कथा ॥ etc.

2. आनन्द-लतिका-चम्पूर्येनाकारि स्त्रिया सह ।

3. सरस्वतीव कार्णाटी विजयाङ्का जयत्यसौ ।
या वैदर्भ-गिरां वासः कालिदासादनन्तरम् ॥
SHV., MS., ff. 33-34, v. 131, SMV., GOS., p. 47.

4. A district that roughly corresponds to the plateau of South Central India.

and as a peer to Kālidāsa in the Vaidarbhī style. Some verses are traditionally attributed to her.[1]

*KAVYAS OF THE SANSKRIT POETESSES**

There are some complete works by Sanskrit poetesses. We note below six such works of which one is a campū (prose-poetry) and the rest poetical compositions.

1. *DEVAKUMĀRIKĀ, mother of King Saṃgrāma-siṃha, of Rajputana.*

Her Vaidyanātha-prāsāda-praśasti, an historical poem, was composed for celebrating the opening-ceremony of the temple dedicated to Vaidyanātha.

2. *GAṄGĀDEVĪ, Queen of Vīra Kampaṇa, also called Kamparāya, of Vijayanagar.*

She also composed an historical poem called Madhurā-vijaya, celebrating her husband's conquest of the city of Madhurā, known now as Madura.

3. *LĀKṢMĪ RĀJÑĪ, Queen of Malabar.*

Her poem Santāna-Gopāla-kāvya is based on a story contained in the tenth chapter of the Bhāgavata-purāṇa.

1. The following verse is attributed to her :—

एकोऽभून्नलिनात् परस्तु पुलिनाद्वल्मीकतश्चापरः ।
ते सर्वे कवयःस्त्री-लोक-गुरवस्तेभ्यो नमस्कुर्महे ॥
अर्वाञ्च यदि गद्य-पद्य-रचनैश्चेतश्चमत्कुर्वते
तेषां मूर्ध्नि ददामि वाम-चरणमहं कर्णाट-राज प्रिया ॥

* For fuller accounts of these and translations of selected passages, see vol. 4 of this series—Sanskrit Poetesses, Part B. In the press.

4. *MADHURAVĀṆĪ, court-poetess of the Tanjore King Raghunātha.*[1]

She translated King Raghunātha's Āndhra-Rāmāyaṇa into Sanskrit at his request.

5. *RĀMABHADRĀMBĀ, of the court of Raghunātha.*

Her work Raghunāthābhyudaya is an historical poem, dealing with the conquest of Raghunātha, son of Acyutarāya, of Tanjore.

6. *TIRUMALĀMBĀ, Queen of Acuytarāya, of Tanjore.*

She too deals with history to some extent, but gives us really the romance and wedding of King Acyutarāya, her husband, and Varadāmbikā.

Like the isolated verses, these complete poems, too, of the Sanskrit poetesses amply testify to the great poetic genius and erudition of the women of ancient India.

MODERN POETESSES

The traditional fame of the Sanskrit poetesses may be shown to have been emulated even by several modern poetesses who have produced works of great merit. A brief notice of some of them is given here.

1. ANASŪYĀ KAMALĀBĀI BĀPAT

She is a Mārāṭhī lady who has composed the Srīdatta-pañcāmṛta, a prayoga or a treatise on the ritualistic worship of Dattātreya. The first two chapters are original compositions of the poetess herself, while the rest are mere compilations from various sources. The work is primarily for the

1. See Intro. p. XVIII.

Mārāṭhī people, as copious Mārāṭhī translations and explanations abound.

2. *BĀLĀMBIKĀ*

Sister B. Bālāmbāl, daughter of late Dr. A. R. Vaidyanatha Sastriyar, belongs to the Madras presidency. Her mother is a Sanskrit scholar and it is from her that she learnt Sanskrit.[1]

She composed several Sanskrit works, such as the (1) Subodha-Rāma-carita, a condensed summary, in a very easy language, of the Rāmāyaṇa in poetry, in which the uttara-kāṇḍa is not dealt with; (2) Ārya-Rāmāyaṇa, another summary of the same epic. The style is very simple and lucid; (3) Gāna-kadamba,[2] a collection of beautiful, musical, alliterated and graceful metrical compositions,[3] and (4) Devī-trayatriṃśan-mālā, published recently.

3. *HANUMĀMBĀ, VENNELAKAMTI*

She hails from Nellūrupur, Madras and is a disciple of Brahmāṇanda Sarasvatī in whose praise she

1. See preface to Bālāmbikā's Subodha-Rāma-carita, 1. 1, for this and other informations regarding her.
2. *Tamil and Grantha characters.*
3. e. g. the opening verse.

कुञ्जर-वदन कुवलय-नयन
कुरु पर-सुखमनिशं मे (कु)
चञ्चल-श्रवोऽञ्चल अञ्चित गति-युत
पञ्च-कराञ्चित वञ्चित-दुरित (कु)
पुञ्जित-करुणा रञ्जित-श्रित-जन
भञ्जित-प्रत्यूह मञ्जुल-वरण (कु) etc.

has composed a work called Brahmānanda-Sarasvatī-Svāmi-pādukā-pūjana. It is interspersed with prose passages, as is natural in prayogas and paddhatis. Here the poetess tenders her most sincere offerings to her guru.

She has composed other works too, such as the Śaṃkara-Bhagavat-pāda-sahasra-nāmāvalī. This, too, like the above is a hymn in praise of the famous Advaitin Śaṃkara. Here the poetess has coined a thousand different names in reference to Śaṃkara's multifarious activities and achievements. These verses make a pleasant reading.

A third similar work of Hanumāmbā is Datta-pūjā-gīta-kadamba, a paddhati of worship of god Dattātreya in musical verses. The poetess displays in this booklet a sound knowledge of the various rāgas and rāgiṇīs.

4. *JÑĀNASUNDARĪ*

Jñānasundarī, a dancing girl of Kumbakonam, was a poetess of renown who passed away nearly thirty years ago. She was honoured with the title Kaviratna by the Mysore Court. She was a pupil of Kuppusvāmin Śāstrin.

From her own statement we come to know that she composed several works. One of her works, Hālāsya-campū in six stavakas, celebrates the Śaiva cult of Madurā. She displays a considerable mastery over the Sanskrit language, though her style is not always very lucid. Her composition is marked with alliterations.

5. *KĀMĀKṢĪ*

Kāmākṣī, daughter of Pañcāpagesārya and wife of G. A. Muthukrishna Iyer, comes from Tanjore. She is a learned lady and specially versed in the Kālidāsian Literature. She has composed a small poem called Rāma-carita, cleverly using the words and phrases of Kālidāsa.

6. *MAṆḌAYAM DHĀTĪ ĀLAMELAMMĀ*

This Southern Indian poetess has composed a small work called Buddha-caritāmṛta, an epitome of the Buddha's life. She has a simple style.

7. *RĀDHĀPRIYĀ*

She is the queen of Viśvanātha Devavarman of Orissa, son of Raghunātha Devavarman.[1]

She is the joint author with her husband of a poetical composition called Rādhā-Govinda-śarad-rāsa[2] or the autumnal sports of Rādhā and Kṛṣṇa. She has also composed a learned commentary called Rādhā-priyā on her husband's Rukmiṇī-pariṇaya, a poem in 11 cantos about Rukmiṇī's marriage with Kṛṣṇa.

8. *RAMĀBĀĪ*[3]

The poetess Ramābāi was born at Gaṅgāmūla in Maisūra (Mysore). Her father's name was Ananta Sūri[4] and mother's Ambā.[5]

1. See Viśvanātha's Rukmiṇī-pariṇaya, p. 428. For other informations about the royal family, see Kavi-vaṃśāvalī by Viṣṇuratha, appended to the book, pp. 389 ff.

2. *Oriya character.*

3. Reproduced, in an abbreviated form, from J. B. Chaudhuri's article in the Indian Historical Quarterly, 1939.

4. See p. 53, v. 2.   5. See p. 53, v. 2.

Her work, called Lakṣmīśvara-campū-kāvya, was published in 1801 of the Śaka era, i.e., 1879-80 A.D. Hence it is probable that our poetess was born about the middle of the 19th Century A.D.

When the King of Mithila (Darbhanga) went to Calcutta on some business, he invited our poetess to his court and honoured her highly. Pleased at this, she promised the King that she would compose a poetical work about the events and festivities in connection with his accession to the throne. It is this that led to the composition of the Lakṣmīśvara-campū-kāvya.[1] This is her first work. We do not as yet know of any other work by her. From the very fact that she was highly honoured by the King of Darbhanga, it is evident that she must have been very well-known as a learned and cultured woman of her time; specially so, when we find that though a native of South India, her fame spread as far as Calcutta and Darbhanga.

The Lakṣmīśvara-campū-kāvya contains five stavakas or cantos. It begins with a description of the city of Darbhanga followed by a short account of the King, father of Lakṣmīśvara. Then it goes on to describe the birth of Lakṣmīśvara and the festivities in connection with it, the boyhood of Lakṣmīśvara, the death of the old King and the self-immolation of the Queen on the funeral pyre.

The second canto records the education of Lakṣmīśvara at Benares and his marriage, on return, with Rājyaśrī, a girl of high birth and culture. The

1. See p. 2, Introduction.

marriage celebrations are described at length. The canto ends with the happy picture of the King enjoying the companionship of his loving wife and, at the same time, discharging his royal duties with scrupulous care and great merit.

However, at the request of the Queen, the King decides to leave off his royal duties for a short while and go for a holiday to a lovely garden-house.

The third canto contains a vivid and charming description of the honeymoon of the royal couple,—a loving bride-groom, a devoted bride and lovely spring,—what more is needed to make a perfect picture? Woman-like, our poetess does her best to portray the picture with sympathetic life-like touches. In this canto, specially, the poetess displays a considerable poetic and artistic genius. Her superb description of the spring and the sun-set, the moon-lit nights, etc. prove her to be a wonder-poetess of Nature.

The fourth canto, too, contains some lovely pen-pictures of Nature. It begins with a beautiful description of morning, with the gentle wind rustling and frolicking through the green foliage, lotuses blooming forth in tanks, and birds singing sweetly as if chanting eulogies of the King. Then follows a realistic account of the hunting expedition of the King. He goes to a deep forest where the thick leaves are constantly being joined together by the wind as if the sylvan goddess is with joined palms rendering her homage to the King.

The fifth and last canto contains an account of the festivities in connection with the King's corona-

tion. Lakṣmīśvara is depicted as engaged in heavy royal duties, sparing no pains to further the well-being of his subjects. At an auspicious moment he was acclaimed King by all court-officials and foreign representatives. Pomp and festivities continued for a good many days. Here the book ends.

The poetéss has, in this book, told us about the closing period of the life of the hero's father, about the hero's birth, education, marriage, recreation, skill in royal duties and great popularity. But she could, surely, have enlightened us also on a good many historically important events in the life of Lakṣmīśvara from his birth to accession, but unfortunately does not. Of the five cantos, the first two cantos alone contain accounts of some ordinary events of his life, but the last three cantos are practically devoid of events. It is for this reason, that in these three cantos, the poetess, in the absence of any historical events, has to have recourse continually to descriptions of natural scenery and so on, and to introduce some distractions, leaving out the main theme. Thus, the poetess fails to supply an uninterrupted chronology of the childhood and youth of Lakṣmīśvara, and specially from the third canto onward, the inquisitive reader very naturally longs to have at least some bits of historical information, and not mere poetic imagination. In the third canto, we find the spring in its full glory; the sun rises and sets, so does the moon; the morning comes again;—but he whose presence we eagerly wait for, does not come to us as we would have liked him to do—no light is thrown on his life or feelings,—for

her, Nature is all, men nothing. In the fourth canto too, though we meet Lakṣmīśvara once more, yet come to know nothing about him,—as the poetess at once sends him out hunting, which is a very common occurrence in the life of all kings—ancient or modern. The hero of these last three cantos, thus, is a model King of all ages—a King rejoicing with his dear bride in pleasure-gardens, a King going to hunt, a King acclaimed by his subjects—but the special events in the life of Lakṣmīśvara, his peculiar traits and habits, his individuality, in short, are left neglected.

Hence, we cannot but conclude that although the Lakṣmīśvara-campū-kāvya contains some excellent poetical passages and descriptions of Nature and is, on the whole, well written,—sweet in thought and language—yet it is painfully lacking in descriptions of actual historical events, and therefore, disappoints the reader, who, from the introduction, expects a true picture of the State of Darbhanga more than half a century ago. Woman-like, our poetess prefers free thought to fixed truth, fancy to fact, imagination to information. She is a poetess through and through, but no historian.

But our poetess, though not a historian, proves herself very clever in rhetoric. She adheres to the principles of the Pāñcālī rīti—a rīti in between the Gauḍī and Vaidarbhī[1]. So far as the qualities (guṇas) go, her composition is marked with samatā

1 Sāhitya-darpaṇa, chap. IX, p. 467-68 of the Nirṇaya-sāgara ed.

and kānti[1]. She is quite free from vulgarity (grāmyatā) and sweetness (mādhurya) prevails in her both in sound and sense. Only rarely she takes recourse to samādhi.[2] As regards embellishments[3], she furnishes us excellent examples of svabhāvokti,[4] upamā[5], rūpaka[6], utprekṣā[7], arthāntara-nyāsa,[8] vibhāvanā[9], vyatireka[10] and āśīṣ[11]. From the point of view of word-embellishments,[12] our poetess has a strong liking for alliteration[13], which is, in fact, a peculiar feature of the book. Her merit in this respect is superbly displayed when she employs at ease words[14] of similar or almost similar sounds but with different meanings. The fifth canto of the book is adorned with various sorts of artificial verse-forms viz.

1. For samatā and kānti, see Kāvyādarśa, chap. I, v. 47 f.; op. cit, 85 f.

2. e. g. p. 25, v. 16 "Dantura" 3. Arthālamkāras.

4. e. g. p. 2-3, v. 6f, p. 16, v. 14 f

5. e. g. p. 11, v. 46, p. 15, v. 10, p. 22, v. 2-4. for prativastūpamā, see p. 9, v. 10, paronomatic simile (śliṣṭopamā), see p. 19, v. 25 f.

6. e. g. p. 5, v. 9.

7. e. g. p. 24, v. 14; p. 36. v. 16.

8. p. 32, v. 44; p. 38, v. 26. 9. p. 32. v. 45-46.

10. p. 46, v. 21. 11. p 1, v 1 f.

12. Śabdālamkāras.

13. e. g. Samarodbhaṭa-śatru-pratibhaṭa-vikaṭa-visaṃkaṭa-kaṭaka-kamtaka-parivṛta. Sura-vara-kari-puṣkara-sīkara-seka-dvigunita. Sudhā-sitākāśa-vikāśa-cumbi, etc.

14 e. g. p. 1, Kṛta-sakala-ripu-janādara-bhanga-Darbhangā-nāmnī nagarī, p. 2, prakramākaram iva abdhisunoh; p. 9, Virājamānam pararājamānam.

cakra-bandha[1] viśṛṅgāṭaka-bandha[2], padma-bandha[3], muraja-bandha[4], nāga-bandha[5], gomutrikā-bandha[6], gavākṣa-bandha[7], and so on. It is undoubtedly true that all such artificial devices often hamper the spontaneous flow of poesy, yet it must be admitted at the same time that the motive which led her to adopt them, viz. showing off her skill in and mastery over the language and versification, has been fulfilled successfully. It is indeed no laughing matter to set forth her own name[8], her father's name[9] and so forth through such devices.

Ramābāī shows herself expert in the employment of metres too. Sometimes we find that she mentions the name of a particular metre,—such as rathoddhatā,[10] puṣpitāgrā,[11] praharṣiṇī,[12] etc. in some particular verse—without damaging the actual theme of the verse and actually uses that particular metre in that verse. This must, indeed, be admitted to be an indication of great skill.

Her skill in composing various forms of poetry[13] is manifest from the examples she furnishes in this work.

1. p 48. v. 30; p. 52, v 43; cp. Māgha's Śiśupālavadha, Chap XIX for these devices. For similar devices in later Roman poetry, cp. Martial i. e. 86. 9 f.
2. p. 48, v. 31 3. p. 48, v. 33 4 pp. 48-49, v. 33
5. p 49, v. 34 6. p. 50, v. 36 7. p. 50, v. 37
8. See appendix p 1 f.
9. See appendix, p 8 10. p. 46, verse 36
11. p. 26, Verse 21 12. p. 41, verse 39
13. For the meaning of technical terms yugmaka, samdānitaka (also called viśeṣaka and tilaka), See Sāhitya-darpaṇa, chap VI, Nirṇaya-sāgara ed. p. 371. Yugmaka, e. g. pp. 25-26,

Unfortunately, however, the printing of the book is very defective. Nouns, pronouns, verbs, etc., have been unaccountably joined together as one word. Again, words have been separated just as unaccountably; no proper punctuation has been given; in short, the book is really unreadable. Under these circumstances it is not fair to criticise the poetess for all the defects traceable. Still, we notice here a few for which the poetess seems responsible.

In verse 11 of the 3rd canto,[1] the second quarter has been hyphenated with the third i.e. the two pādas form parts of the same compound. But such a compound is not desirable. In the second verse of the same canto[2], the particle "tarā" in the second line has been used before the verb "virejuḥ," but it ought to have been used after the verb. In the fourth canto (verse 6) in connection with the auspicious eulogy of the King by the bards,[3] the harsh cawing of crows has been mentioned, but such a description fits in neither with an invoking of auspiciousness, nor with the accepted codes.

Inspite, however, of all these defects, we must say that our poetess has succeeded creditably in her first attempt at poetical composition. Her thought and style have much to commend themselves to the lovers of poetry and her metre and versification to the expert in rhetoric.

verses 19-20; p. 8, verses 33-34. Samdānitaka pp. 52-53, verses 1-3. Kulaka pp. 22-24, verses 5-10 Māgha gives us examples of kulakas containing more than 10 verses.

1. P. 24. 2. P. 22. 3. P. 34.

9. SRIDEVI BĀLARĀJÑĪ

She wrote a treatise called the Campū-Bhāgavata, a short summary of the Bhāgavata-purāṇa in prose and poetry.

10 SUNĀMANĪ DEVĪ

She has composed a work called Kāmākṣāmṛta, a religious treatise.

11. SUNDARAVALLĪ

Sundaravallī, a Mysore poetess, was the daughter of Narasiṃha Ayengar and pupil of Kastūri Raṅgācārya. She composed the Rāmāyaṇa-campū-kāvya[1], in six cantos, corresponding to the kāṇḍas of the great epic.

12. TRIVENĪ

Trivenī, a Southern Indian poetess, flourished about a century ago. She was the daughter of Ananta Ācārya, of Udayendrapura, author of the Yādava-Rāghava-Pāṇḍavīya. She was married to Veṅkata Ācārya of Srīperumbudūr. Owing to the untimely death of her husband and only son, she led to the life of a recluse towards the end.

She was a prolific writer and composed a good many treaties :—

	Work	
i.	Lakṣmī-sahasra	Poems of devotion.
ii.	Raṅganātha-sahasra	
iii.	Śuka-sandeśa	Lyrical poems.
iv.	Bhṛṅga-sandeśa	
v.	Raṅgābhyudaya	Poems
vi.	Sampatkumāra-vijaya	
vii.	Raṅgarāṭ-samudaya	Drama
viii.	Tattva-mudrā-bhadrodaya	

1 *Telugu Character.*

PRAKRIT POETESSES.

An account of the Sanskrit poetesses certainly remains incomplete without a few words about their sisters who wrote in Prakrit. So we are here adding a brief notice about 9 celebrated Prakrit poetesses, whose verses, numbering 16, are reproduced in this volume.

All of them, except Avantisundarī,[1] have been quoted by King Sātavāhana, also called Hāla. Sātavāhana, again, has been referred to by Bāṇa who flourished in the first half of the 7th Century A.D. Therefore, these Prakrit poetesses must be much prior to this date.

1. ANULAKṢMĪ

Four of her verses are given here, of which three are love-poems. In the first verse, we find the realistic picture of an unchaste woman, making an artful advance to the young, innocent and devoted husband of another woman. Well knowing the psychology of men and their tendency to succumb to flattery, this evil-minded woman tries to win him over by complimenting him on his good looks and styling him as a great lady-killer.

In the second verse, we see that the inexperienced young man has fallen a prey to the snares of the vamp, but is still in a hesitating frame of mind and rather diffident, fearing his own inexperience, and so the woman tries to encourage him. Want of experience, she points out with pretended fervour, is

1. For the date of Avantisundarī, see *infra*.

not a handicap to the course of sincere love—what counts is real affection and nothing else.

In the third verse we find that the coquette has, at last, gained her nefarious object. Glowing with pride at her own success, she vividly describes to her friend their passionate love-making.

The last verse of Anulakṣmī is a fine description of a withered banyan tree on which bevies of parrots were sitting. Mistaking, from a distance, the green bodies of those parrots for leaves, and their red beaks for fruits, weary travellers hastened towards the tree for resting in the shade. But as soon as they approached it, the parrots all flew away, revealing the bare trunk and every one laughed. This verse may be taken to be allegorical, reminding us of the sad fate of the jackdaw in a peacock's feathers.[1]

Anulakṣmī proves herself to be a wonderful painter of human passions and weaknesses. The ways and subtle devices of an unchaste and unscrupulous woman—how she advances step by step, how she takes advantages of human weaknesses and at last gains her object—are very realistically sketched by her.

2. *ASULADDHI*

Both the verses of this poetess, included here, portray the miserable plight of women, separated from their husbands or lovers. The first illustrates the mood-type called proṣita-bhartṛkā or one whose husband is away to a foreign country. Such a lady feels the pangs of separation, all the more intensely, at the very sight of the kadamba-flower,—the flower

1. For a second interpretation of the verse, see Gaṅgādhara Bhaṭṭa's comm. on it.

which blooms during the rainy season, the season that produces an intense hankering for one's beloved one.

The second verse gives the picture of a clever messenger-maiden, trying to soften the heart of the man and bring about a reconciliation between the lovers.

3. *AVANTISUNDARĪ*

She was the wife of the famous poet Rājaśekhara[1] and perhaps identical with the sister of Dhanapāla.[2] She was a fine gem of the Cāhuvān family.[3] Rājaśekhara states in the Karpūra-mañjarī that the drama was staged at her request. Her opinions on some abstruse rhetorical questions have been quoted thrice by her husband in his Kāvya-mimāṃsā.[4] She has also been quoted by Hemacandra in his Deśī-nāma-mālā[5], while citing instances where Avantisundari had different opinions from him. Thus, three of her Prakrit verses are preserved to us. From the instances cited in the Kāvya-mīmāṃsā and from the importance attached to her opinions on Sanskrit rhetoric by her husband, it seems that she must have been a Sanskrit rhetorician and poetess of outstanding merit like him.

1. See prastāvanā to the KarMan. v. 11, p. 10.

2. See PāiLNM., v. 277. Dhanapāla states that he composed the work for his younger sister Sundarī [of Avantī], "कज्जे कणिट्ठ-बहिणीव-सुंदरी-नाम-धिज्जाव."

3. Probably she, a Kṣatriyā by caste, had a romantic marriage with the Brāhmana poet Rājaśekhara.

4. GOS., pp. 20, 46 and 57. See also KP., ed. by M. Vidyāratna, 1909, p. 285. See f. n. 7, p. 66.

5. Also called Deśī-śabda-samgraha or Ratnāvalī.

The three verses of Avantisundarī, given here, are all love-poems. The first portrays a virahiṇī, a girl separated from her lover. Thinking that he has quite forgotten her, she laments that once, for his sake, she did not hesitate to fâce even the risk of being condemned as a forward and shameless woman and went so far as to go to him openly before her elders. But cruel as he is, he has forgotten even that.

The second verse, portraying a virahin or a man separated from his sweetheart, gives the other side of the picture. It shows that the girl is misjudging her lover, who is always pining for her and thinking of her lovely lotus-face, in a frame of profuse bee-black curls.

The last verse gives the happy picture of a loving couple in which the husband says jokingly, evidently as a retort to his wife's complaint that he has forgotten her, that he lives only for her sake, only by drinking the fresh beauty of her face.

The above verses bear ample testimony to the great poetic genius of Avantisundarī—her superb simplicity, sweetness and charm. A happy use of short alliterated words has a rythmic, musical effect.

4. *MĀDHAVĪ*

The single verse of this poetess, reproduced here, is a rather humourous one, in which a pert messenger-maiden tries to civilise a boorish lover by enlightening him on the sort of men women admire. Women, she points out, never like aggresive lovers—those who lord it over their sweethearts, but only those who are ever forbearing, docile and devoted

slaves. Of course, it remains an open question whether this definition of the messenger-maiden is universally true, or whether a cave-man sort of lover is sometimes more attractive to the fair sex.

5. *PRAHATĀ*

Only one of her verses is given here. It illustrates the mood-type called svādhīna-patikā or wife of a docile hen-pecked husband. She can do, she boasts to her friends, whatever she likes with her husband,—slap him with one hand and embrace him with the other. The wayward and high-handed behaviour of a rather unusual type of women is beautifully depicted in the verse.

6. *REVĀ*

The two verses of Revā both delineate the offended mood of women. The first illustrates the mood-type called khaṇḍitā or a woman whose lover or husband again and again strays off from the straight and narrow path and again and again comes back to her for forgiveness. The lady, her patience on the breaking point, asks her repentant lover which of his sins she is to forgive—his past sins or the present or the future ones?

The second illustrates the type called kalahāntaritā, or one who has quarrelled with her lover. Offended she leaves him, disregarding his pleadings as he hastily follows her. But her back, conscious of his presence behind, is horripilated with a thrill of ecstasy, and this betrays her real feelings for him under all her outward show of anger.

Both these gāthās are specimens of fine love-poems and testify to the keen insight and great power of expression of the poetess.

7. *ROHĀ*

The one verse, given here, of this poetess portrays the mood-type called kalahāntaritā or offended lady. Her friend tries to pacify her. Men, she points out, may sin, but women cannot, for that reason, play the role of judges and forsake them for ever. Women cannot live without men, so they have to forgive and forget the misdeeds of their lovers and take them back.

8. *ŚAŚIPRABHĀ*

Her verse gives just the opposite picture. Here a friend remonstrates with an ever indulgent and docile lady who is never angry and never averse to forgiving her guilty lover again and again. In reply she points out, true that she is ever forbearing though she knows well his fickleness, true that she is over-submissive and dances to his tunes—yet what better can a woman do? A woman cannot live without a man, however callous and disloyal he may be—a creeper cannot but cling to the tree, though the tree may stand immoveable and irresponsive.

Both this verse and the above beautifully portray the inherent magnanimity, tenderness and constancy of women—their tendency to overlook the faults and weaknesses of their loved ones and remain unshakable in their love and loyalty.

9. *VADDHĀVAHĪ*

Her verse describes the proṣita-bhartṛkā type, a woman separated from her husband, getting agitated at the sight of, what she thinks, the dark clouds of the rainy season, but which really, as her friend points out, are nothing but the cliffs of the Vindhya mountain.

GENERAL TREND OF THOUGHT AND STYLE OF THE PRAKRIT POETESSES

The Prakrit poetesses have left some very fine love-lyrics for us to enjoy. With true feminine intuitions, they have penetrated deep into the secrets of the lovers' hearts; and with true womanly sympathy, again, they have painted the joys and sorrows, successes and disappointments, magnanimity and jealousy of the lovers' world. Their delineations are, thus, all very realistic, sincere, and unaffected.

Various mood types of women have been taken up,—viz. five out of eight[1], recognised in rhetorics, such as svādhina-patikā, proṣita-bhartṛkā, khaṇḍitā, kalahāntaritā and virahotkaṇṭhita.[2] Besides these, other types, such as a forward unchaste woman and a sweet-tempered forgiving lady-love, have been beautifully described.

The poetesses are to be specially congratulated for their lucidity of style and simplicity and charm of expression.

1 For these see f.n. 1, p. 64

2 For the translation of these terms, see under the verses concerned.

COMPARISON OF THE SANSKRIT POETESSES WITH THE PRAKRIT POETESSES

To both the Sanskrit and Prakrit poetesses, love is the most engrossing theme; and like their sisters, the Prakrit poetesses too, are rather reluctant to waste their poetic genius in vain speculations about the unknown and the unknowable, in probing into a mystery that has remained a mystery eternally and must ever remain so.

The Prakrit poetesses have illustrated two new types of love, not found in the verses of the Sanskrit poetesses, viz. the amazonian type or the love of an over-bearing woman who delights in domineering over her lover; and just the opposite type, or the love of an extremely docile woman who knows no better joy than submitting herself unreservedly to her lord's whims and wishes. The definition of a ladies' darling, too, as attempted by a Prakrit poetess, is not found in the Sanskrit verses.

The Prakrit poetesses seem, on the whole, to be more self-restrained than their sisters; and to have refrained more from dwelling on the grosser aspect of love.

Woman-like, the Prakrit poetesses, too, have cast no aspersions on the opposite sex. On the contrary, they have gladly accepted, as we have seen, the inevitable conclusion that, though men are not perfect, women cannot be too critical, but must always be ready to shoulder the blame, and sacrifice their personal feelings for the sake of their beloved ones.

The verses of both the Sanskrit and Prakrit poetesses are tinged with fine feminine touches, peculiar to the sex. Avoidance of bombastic words and phrases, grace and clearness of style, and depth and keenness of insight are common to both.

COMPARISON OF THE SANSKRIT POETESSES WITH THE FEMALE VEDIC SEERS.

It will be interesting to compare the Sanskrit poetesses with the female Ṛṣis or seers, to whom are attributed several hymns in the Rg-veda.[1]

Like their sisters who have continued the rich tradition, handed down to them, of all-round erudition, culture and poetic genius, those female Vedic seers, too, are imbued with passionate womanly desires and feelings, eager to drink to the full all the joys and beauty, funs and frolics that this

1. As many as 27 female Ṛsis are enumerated in the Brhad-devatā of Saunaka II. 89-91. Some of these are merely natural phenomena etc. personified, such as, Rātrī, singing a hymn of poetic beauty to herself (x. 127), Sūryā (x. 85), Śraddhā (x. 151) Vāc (x. 125), Dakṣiṇā (x. 107) etc. all singing hymns to themselves. Some, again, are well known mythical figures—such as Indrānī (x. 86, 145), Aditi (IV, 18), Yamī (x. 10), Urvaśī (x. 95) etc. Still, however traditional their authoresses may be, these hymns finely portray feminine ideas and ideals. And further, there were, undoubtedly, some great female Ṛṣis, celebrated both for their poetic genius and religious attainments; otherwise, later authorities like Sāyaṇa, Śaunaka and others would not have, all on a sudden, fixed on them as the 'seers' of several hymns. It is noticeable, in this connection, that neither the Bible, nor the Koran attribute any hymn to any female saint.

world of ours can offer. To them also, love is the all important thing, conjugal happiness the height of bliss. And religion to them is but a hand-maiden of mundane happiness and well-being. Hence it is that we find that the prayers uttered by these female seers are all for securing some or other earthly boon—such as, suitable bridegroom, love of husband, worldly enjoyment and so on—, and never for salvation, religious uplift, or supra-mundane bliss. Thus, Visvavārā, a married woman, prays to Agni for marital happiness and secure life.[1] Ghoṣā, a princess, afflicted with leprosy and unable, consequently, to get a husband, petiously prays to Aśvins, the divine physicians, to heal her, as they have healed many gods and men before.[2] She is 'growing old at home'; so let them grant her health and youthful beauty,[3] and help her to get a rich chieftain husband.[4] Let them, further, enlighten her about the amorous art and ways of love, of which she is, by circumstance, ignorant.[5] The intense pent-up desires of an old maid who is, perforce, obliged to forego conjugal bliss and domestic life,—her disappointment and suffering—are very beautifully and realistically portrayed in the hymn.

No less human is the hymn sung by Apālā[6] whose plight resembles that of Ghoṣā. Suffering from skin disease and disowned, for that reason, by her husband, she turns to Indra as her only resort, and

1. RV. V. 28.
2. Op. cit. X. 39.
3. Op. cit. X. 39, 3.
4. Op. cit. X. 40, 5.
5. Op. cit. X. 40, 11.
6. Op. cit. VIII. 80.

prays to him to heal her and re-unite her with her husband. Her prayer is granted and she is cleansed and gets a 'sun-like skin' through the grace of Indra. The hymn is a forceful representation of the longings of a deserted wife for her husband.

There are other verses of equally sensuous character. Romaśā,[1] being condemned of immaturity by her husband, assures him to the contrary and dwells on her sprouted youthful charm. Similarly, Lopāmudrā,[2] wife of Agastya, in a hymn to Rati or pleasure, complains of her aged husband's coldness and neglect, and invites him to join her in love. 'We have toiled and laboured,' she says, 'we are getting old, so let us now enjoy life.' Again, in two verses attributed to Indrāṇī,[3] she tries to attract her husband by recounting her own beauty and allurements in a manner that is scarcely decent.

This last 'seer' gives us a very fine picture of a jealous wife in two hymns. The first[4] is a spell to rid the wife of a favoured co-wife or rival. To gain her husband for herself alone, she plucks a herb and utters incantations so as to blow the rival wife far away, and reign supreme herself alone. Every line of the hymn breaths forth the deep-rooted hatred and malice of a frustrated woman's heart.

The second verse,[5] too, is intensely human. Not only can the jealous wife not tolerate a woman

1. RV. I. 126, 7.
2. Op. cit. I. 179, 1, 2.
3. Op. cit. X. 86. 16, 17.
4. Op. cit. X. 145.
5. Op. cit. X. 86.

rival, but she is equally impatient of her husband's devotion to a man friend as well. Very cunningly, she tries to poison her husband's mind, step by step, by various devices. First, she appeals to his self-respect and tries to persuade him that his friend is usurping his own lawful rights. So let him give up tolerance and apathy and avenge himself. Failing still to rouse her husband's anger, she next tries a more potent move by appealing to his chivalry and valour. Quivering with rage, yet pleased with her own charms and attractions,[1] she recounts how she has been insulted by his false friend, as if she had no husband to protect her. Failing still to incite her husband, she at last despairingly tries to allure him by her own beauty and charm, but yet fails. The psychology of a jealous wife,—her intense hatred even for a male rival to her husband's affection, her extreme cunningness and scheming mind, have been so well reflected here as to make one amaze at the deep insight of the author of the hymn.

Just the opposite picture is represented by the verse of Sāśvatī,[2] an affectionate, devoted wife, an unselfish, heroic woman, who makes penances for her husband's sins, expiates and frees him, and when he is restored to perfect health and manhood, sings out in joy.

One long hymn[3] portrays a newly-married bride and contains some famous marriage mantras. The consummation of her life lies, the hymn points out, in

1. RV. X. 86. 4-7. 2. Op. cit. VIII. 1. 34.
3. Op. cit. X. 85. Attributed to Sūryā.

reigning supreme over her husband's home, surrounded by sons and grandsons.

Motherliness is illustrated by the verse of Agastya's sister[1] where she prays for her sons, and the hymns attributed to the mothers of Indra[2] in which they proudly recount their beloved son's glorious deeds and achievements.

Besides thus illustrating the various stages in a woman's life, other hymns give some other types of women. Thus, Godhā[3] in a hymn to Indra avows her submissiveness to and utter dependence on the deity.

Another verse[4] delineates a passionate voluptuous type of woman, trying to seduce even her own brother.

A third[5] depicts an unchaste woman,—how she holds a mean opinion of her own sex and lowers it to the eyes of others too.[6] A faithful envoy is portrayed by a fourth.[7]

Thus, like the verses of the Sanskrit poetesses, the hymns of the female seers, as well, deal with a variey of subjects, illustrating different stages in a woman's life, such as (1) an old maid wishing to get married (Ghoṣā), (2) a newly-married bride (Sūryā), (3) an affectionate and loyal wife (Śāśvatī), (4) a jealous wife (Indrāṇī), (5) a voluptuos wife (Romaśā

1. RV. X. 60, 6.
2. Op. cit. IV. 18; X. 153.
3. Op. cit. X. 134, 6, 7.
4. Op. cit. X. 10. Attributed to Yamī
5. Op. cit. X. 95. Attributed to Urvaśī
6. Op. cit. X. 95. 15 "There can be no lasting friendship with women, the heart of hyenas are hearts of women". Griffith's trans.
7. Op. cit. X. 108. Attributed to Saramā.

and Lopāmudrā), (6) a sick wife, deserted by her husband (Apālā), (7) a contented matron (Viśvavārā) and (8) a proud mother (Agastya's sister, Aditi and Indramātaraḥ); as well as, different types of women, such as (1) a humble religious woman (Godhā), (2) a vamp (Yamī), an unchaste woman (Urvaśī) and (4) a faithful envoy (Saramā).

What strikes us in these verses is their extreme human interest,—full of animation and vigour, they are passionate outbursts from the very depth of a feminine heart.

Nature is not touched as such. But incidentally in the hymns, we get some beautiful descriptions of night[1], fire etc.

If we compare the verses of the Sanskrit poetesses, with the hymns of the female seers, we find the same spirit, the same tinges of a woman's heart, although particular pictures like those of an unmarried maid, a proud mother etc, may be lacking in the former. These latter hymns are, perhaps, more crude, more passionate, more vigorous, more forceful than the former verses; while the former are more artistic, refined and lyrical than the latter.

COMPARISON OF THE SANSKRIT POETESSES WITH THE BUDDHIST THERIS.

Lastly, a few words may be said by way of comparison between the Sanskrit poetesses and the Buddhist Therīs or sisters, 71[2] in number, to whom

1. RV. X. 127.

2. Omitting the two poems ascribed to the followers of Paṭācārā collectively.

are attributed more than 500 hundred stanzas in the Therī-gāthā.[1]

It is evident at once that two opposite currents of thought run through the verses of the Sanskrit poetesses and the Buddhist Therīs respectively. The Sanskrit poetesses, as we have seen, passionately love this sensible world of ours, and are intensely alive to all its beauty, joys and varieties, while singularly averse to looking beyond to the supra-sensible. The Buddhist Therīs are just the opposite. They are women who have left the world—to them nothing but an abode of perpetual sins and sorrows—to seek for something higher, to secure release from re-births, to attain the perfect calm of Nirvāṇa; and while thus trying to shut the door against the miseries and uglinesses of the world, they had to shut out its joys and beauties, novelties and freshnesses as well. Hence it is that while the verses of the Sanskrit poetesses are rich with a great variety of subjects—Nature, Man, Love—those of the Buddhist Therīs are sometimes almost monotonous, to the non-Buddhist reader, in their reiterations of the same theme, viz. glorification of the Buddhist ideals of renunciation and extinction—Nirvāṇa. Thus, while the Sanskrit poetes-

1. The question as to whether these Therīs were real historical personalities, or mere traditional names, need not be discussed here. It is enough to hold that these verses express the ideals and sentiments of certain saintly women of the Buddhist order. See Winternitz's Hist. of Ind. Lit. Vol II. pp 101 ff, especially p 102 and f. n. 3 there; Mrs Rhys David's Psalms of the Sisters, Introd., especially, p. XXIII.

ses—poetesses in the truest sense of the term,—display an intense love of Nature, the Buddhist Therīs, more nun than poetess, have utterly neglected this most popular theme. So have they neglected Man, and although a personal note is frequently struck in these autobiographical verses,—such as mother's sorrow at the death of a child, a wife's suffering at the brutalities of her husband and so on,—yet Man as a subject, as an object of attention, has never been taken up in right earnest.

In the same manner, while to the Sanskrit poetesses, full of womanly sentiments, love is the most important thing, to the Buddhist Therīs, it means absolutely nothing. The Sanskrit poetesses have not hesitated to give vent to their natural inclinations, and glorify human love, its beauty and delights. The exactly opposite thing is done by the Buddhist Therīs. To them, passion is at the root of all sufferings and the very first thing to get rid of. Again and again,[1] the futility of sensuous love, its utter ugliness and impurity, are vividly dwelt on. Thus, while the verses of the Sanskrit poetesses are rich with the subtle fragrance of an intense feminine heart and reflect its peculiar joys and sorrows, strifes and turmoils, the gāthās of the Therīs, who have reached

1. cp. e.g. Khemā (52), 139ff; Guttā (56), 163ff; Uppalavannā (64), 224ff; Subhā Kammāradhītā (70), 338ff; Subhā Jīvakambavanikā (71), 366ff; Sumedhā (73), 448ff. etc.

The figures inside the round brackets indicate the serial numbers of the Therīs, and those following outside, the running numbers of the verses.

their goal, voice the tranquil content, the utter detachments from the world of sense, the profound indifference to joys and sorrows alike, that are neither feminine, nor peculiar to any sex, but belong to the Seer alone—a Seer who belongs to no sex in particular, to whom universal benevolence is the only thing, individual attachments nothing.

From the very nature of their theme, the gāthās of the Therīs have an austere simplicity of expression, although some of them can really boast of some really beautiful similes.[1] Still they lack, naturally, the sweetness, music and grace of the ornate poetry of the Sanskrit poetesses.

To sum up: while the verses of the Sanskrit poetesses display multifarious interests, the gāthās of the Therīs are one-pointed; the former are more objective and concrete. i.e. concerned more with external things, the latter more subjective and abstract, or speak more of the inner experience; the former sensuous and lyrical, the latter serious and didactic; the former eager and alive, the latter earnest and calm; the former peculiarly feminine and individual, the latter benevolently universal and indifferent; the former simple yet sweet, the latter simple but austere. Thus. it is, indeed, very interesting to study side by side these two groups of verses—one passionate, the other profound, one lively, the other lofty, one reverentially silent about the world beyond, the

1. A very good example is furnished by the poem of Patācārā (47) 112ff. The poem of Ambapālī (66), 252ff, too, is a beautiful composition, full of rich, artistic imageriecs.

other vigorously contemptuous of the world sensible—both from the pens of women, yet both so discordant.

There is, however, a striking point of similarity, viz. that the Buddhist Therīs, though with one voice condemning human love, yet have never, in common with the Sanskrit poetesses, spoken degradingly of men. Even when ill-treated by men, they have kept silent or blamed their own lots, not men. A good example of this is furnished by the poem of Isidāsi,[1] who though cruelly deserted by her three husbands, one after another, for no fault of her own and inspite of her unselfish efforts to serve them loyally, blames her own past misdeeds, and never her husbands. Again, when they are unable to practise self-control they never point out to men as temptors, but frankly admit their own inherent weaknesses.[2] Thus, Sīhā, being unable to control her sensuous inclinations, decides to commit suicide;[3] Vimalā,[4] a courtesan, frankly admits her own past guilts and makes no one responsible, and so on. What is more, even when they themselves, with no evil intentions, are being tempted by Māra, or the Evil One in the form of some youthful gallants,[5] or even in the form of suitors[6] and so on, they heap no violent reproaches on the head of men, but only try to avert

1. (72), 400ff.

2. cf. e. g. Sāmā (29), 37-38; Uttarrā (30), 39-41; Vaḍḍhesī (38), 67ff; etc.

3. (40), 77ff.

4. (39), 72ff.

5. Cp. C. G. Khemā (52), 139ff; Guttā (56), 163ff; Upacālā (60), 189ff; Sisūpacālā (61), 196ff; etc.

6. Anopamā (54), 151ff; etc.

them from their unholy intentions by portraying vividly the utter worthlessness and contemptibleness of all sensuous passions and lusts. Thus, Subhā Jīvakambavaṇikā,[1] harassed by an evil-minded young man, utters not a single word of reproach; on the contrary, plucks out her lovely eyes in order that they may not tempt men any more. Sumedhā, when disturbed in her meditation, by her suitor, bursts into no voilent temper, casts no aspersions on him, but, on the contrary, tries to reason with him and make him understand the situation with exemplary patience and sympathy and so on.

The significant fact is that in direct contrast to this sort of womanly broad-mindedness, forbearance and sympathy, the poems of the Theras, or the Brethrens or monks, abound in attacks on women as vile temptresses who are always trying to seduce and lead men astray[3], as the cause of all sufferings whom a man should always avoid[4], and so on and so forth. This contrast between the tones of the two sets of gāthās finely illustrate the fundamental difference between men and women, and strongly testify to the instinctive protective tendency of women of all types and ages. The Sanskrit and Prakrit poetesses cared for love, and hence it is understandable, in their cases, why they could not be, as frankly admitted by one of them[5], too critical of men. But these Buddhist Therīs had nothing to

1. (71), 367ff. 2. (73), 448ff.
3. Cp. e. g. poems 267ff; 279ff; 453ff; etc.
4. 738ff. 5. Rohā, also Saśiprabhā.

expect from men—on the contrary, their paths lay absolutely apart, their salvation lay in avoiding men, yet they refrained from condemning the opposite sex. What greater evidence can there be to women's inborn tenderness and tolerance?

Another thing, too, is noticable even in these gāthās, viz. that the feminine heart is everywhere the same; that its innermost cravings are more for a happy home-life than for the sacred seclusion of the cell; that, provided domestic bliss be assured, a woman scarcely leaves it in quest of a still greater bliss. True that some of the gāthās are works of those who have what is called nirhetuka-virāga or a natural, inborn aversion to the world of sense. Good examples of this are Dhammā,[1] who though married to a suitable husband, desires to leave the world, fails to get her husband's consent, and enters the order after his death; Anopamā,[2] rich, beautiful, widely sought for and courted, yet refuses to marry; Gutta[3] and Rohiṇī,[4] rich, yet averse to marriage; Sumedhā,[5] a princess who refuses a king-suitor, herself becomes a Buddhist and persuades her parents to become so.

But at the same time, there are a good many examples of what is called sahetuka-virāga, or aversion arising from frustrated desires, domestic drudgery, unhappy home-life, bereavement, poverty and other misfortunes. A very good example is furnished by the case of Isidāsi,[6] who though married

1. (17), 13
2. (54), 151ff.
3. (56), 163ff.
4. (67), 271ff.
5. (73), 448ff.
6. (72), 400ff.

thrice, is each time deserted by her husband, and at last leaves the world through sheer disgust and disappointment. Other examples are Muttā,[1] married to a cruel hunch-back; Nandā[2] whose suitor dies just before marriage; Sumaṅgalā's mother,[3] married to a brutal husband and harnessed to kitchen drudgery; Sāmā,[4] grief-stricken at the death of her friend; Ubbiri,[5] mad at the death of her only daughter; Paṭācāra,[6] who loses two sons, husband, parents and brothers; Chandā,[7] widow, childless, poor and friendless; Vaisiṭṭhi[8] who loses her son; Kisā Gotamī[9] who loses her husband and son; Bhaddā Kuṇḍalakeśā,[10] a rather unusual case, who has to kill her husband in self-defence; Uppalavaṇṇā,[11] also an unusual case, re-married unknowingly to the husband of her own daughter and so on. There is nothing to show that if such women had normally happy domestic lives, they would have renounced the world in quest of the peace of Nirvāṇa.

CONCLUSION

It is clear from the above that immense, indeed, is the value of the contribution of women of ancient India—of the female Vedic seers, Buddhist Therīs, Prakrit poetesses and Sanskrit poetesses—to the field

1. (11), 11.
2. (19), 19-20.
3. (21), 23-24
4. (28), 37-38
5. (33), 51ff.
6. (47), 112ff.
7. (49), 122ff.
8. (51), 133ff.
9. (63), 213ff.
10. (46), 107ff
11. (64), 224ff.

of poetry. But they were votaries of not only Muse, but contributed their quotas, though generally not known, to other spheres no less,—such as drama, history, smṛti, tantra, philosophy and even medicine, astronomy and mathematics[1]. And, in every sphere they have given evidence of their clearness of insight, depth of critical accumen, richness of thought and power of expression. In no other country has the ancient literature been enriched so much by women as in India. In no other country have so all-round a culture, so great a height of intellectual attainments been gained by ancient women as in India. This, indeed, is an heritage which every Indian woman may justly be proud of; this, indeed, is a tradition which every Indian woman should try to emulate and preserve.

Nowadays, a great deal of controversy is being carried on, both in India and outside, as to the status of Indian women in those days of hoary antiquity. What better evidence can there be to the eminence of their position, both in home and in society, than the fact that women of those days were not only highly educated, but were themselves, over and above, creative geniuses and artists of no mean order? If women of ancient India could produce so many works of such outstanding merit, they could not by

1. See other vols. of this series; cp. also Gārgī Vācaknavī (Bṛh Up., III. 8); Maitreyī, Gārgī (op. cit., II. 4. 1—14 and IV. 5. 1—15) and Vaḍavā Prāthitheyī (ĀśvGS., III. 4. 4.). Lallā (Kashmirian philosopher and saint), Paṭañcala Kāpya's wife (BṛhUp., III. 7. 1.) etc; etc.

any means be kept down as mere chattels in the seclusion of the zenana. But they were daughters that were equally cared for and educated like the sons, sisters that claimed intellectual partnerships with their brothers, wives that were real helpmates and companions of their husbands, mothers that were foremost teachers and guides of their children, public-spirited women and educationists that shaped the morale of the society in no mean degrees. This fact must be borne in mind when we sigh for our past glory and freedom, for, to utter a truism, the uplift of a nation invariably depends on the uplift of women,—in the national resurrection, women are destined to take an equally important part as men.

Attribution of some verses of the Sanskrit poetesses to other poets and some remarks about the dates of Sanskrit poetesses.

The ascriptions of verses in sanskrit anthologies and similar works are often fluctuating and a variety of attribution is found in many cases. Out of 140 Sanskrit stanzas collected in this work, only fourteen verses (see below) are found attributed to other poets in certain anthologies other than those in which they are found assigned to the name of the poet in question and two verses (nos. 72-73) are found in the Bilhaṇa-kāvya in the form of a dialogue between the poet-lover Bilhaṇa and his lady-love, Rājakanyā Śaśikalā or Candrakalā[1]. It may be doubted whether these stanzas were really composed by the poetesses concerned. As, however, it is not

1. Vv. 31-32, p, 150, Kāvya-mālā, vol. 13, NSP., 1916.

possible for us to decide the relative authenticity of the different attributions and as we have at present no other evidence at hand, we have to leave the question open. Again, some verses are found anonymously in rhetorical and anthological literature and references to these have been given in this book in foot-notes.

The following are the fourteen verses ascribed, in other anthologies, to the poets named here. The numbers in bold type refer to the serial numbers of the verses in our book.

2. राजशेखर, SUK., MS., V. 2. 379 ; SUK., 2. 76. 4, pp. 118—119. **3.** अमरु, SUK., MS., 2. 232 ; अमरक, S'P., 3558 ; SMV., 57. 4, p. 198, अमरुक, Padya-racanā, 8.14. **4.** वाक्कूट, KVS., v. 356, p. 109. **14.** चित्तप, SUK., p. 15. **71.** This verse occurs in the Nīti-s'ataka by Bhartṛhari, v. 92, p. 40, NSP. ed., 1929. **101.** मयूर, SSV., v. 2515, p. 429 ; Subhāṣitāvalī of S'rīvara, Bhandarkar Oriental Research Institute, Poona, MS. No 204 of 1875-1876, verse no. 2503. **109.** श्रीराज्यपाल., KVS., v. 414, p. 128. **110.** चौआक, SSV., v. 1777, p. 301 ; SRB., v. 106, p. 359. **113.** अमरुक, S'P., v. 3545, p. 523. **126.** ग्राकवृद्धि, S'P., v. 3863, p. 585 ; SRB., v. 9, p. 355 ; वृद्धि, SSV., v. 1734. **127.** चौआक, SSV., v. 1760, p. 298 ; SRB., v. 54, p. 354. **132.** Jointly attributed to Govindasvāmin and Vikaṭanitambā ; S'P., v. 3610, p. 536. **134.** अमरु, PVL., pp. 101—102.

137. अमरु, S'P., v. 3747, pp. 562—563 ; SSV., v 2147, p. 370 ; SRB., v. 21, p. 343. [The verse of Sarasvatīkuṭumbaduhitṛ, सुरताय नमस्तस्मै, etc. has been attributed to Sītā in the Bhoja-prabandha, p. 65, NSP. ed., 1928.]

As the evidence of the anthologies regarding authorship is not always reliable, the chronological conclusions based on it may not be absolutely certain in all cases. One of the methods adopted by us for deciding dates has been to trace the stanzas concerned in some rhetorical work or other of known date. We have adopted this method in seven cases, viz., in those of Cinnamā, Phalguhastinī, Sarasvatī, Śīlā Bhaṭṭārikā, Śītā, Vijjā[1] and Vikaṭanitambā. However, in all these cases, fortunately, the stanzas on which we have based our chronological conclusions are not definitely attributed, except in the case of the first-mentioned poetess, to any other poets in other anthologies, though, at times, some of them are found anonymously. This silence of anthologies as to authorship does not, however, prove anything contrary to our conclusions.

The following are the verses referred to above :— (1) Phalguhastinī's first verse (no. 70) is found under her name in all the four anthologies in which alone it has been found[2]. (2) Sarasvatī's first verse (no. 75) is ascribed to her in Banahatti's edition of the Kāvya-

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1. Regarding further authenticity of the verses attributed to Vijjā, see also foot-note, p. xxxviii.

2. See f. n. 1, p. 31.

prakāśa[1] and anonymously in three other rhetorical works[2]. (3) Śīlā's fifth verse (no. 82) is attributed to her in as many as four anthologies[3] and anonymously in two others[4]. (4) Śītā's verse (no. 48) is found under her name in a particular MS. of the Bhoja-prabandha and in one rhetorical work[5] while anonymously in certain other rhetorical works[6]. (5) Vijjā's sixteenth verse (no. 116) which helps us in determining the lower limit of her date is ascribed to her in all the six anthologies in which it has been found[7]. Her third verse (no. 103) relying on which we have ventured to fix the upper limit of her date is found under her name in three anthologies[8] and anonymously only in one[9]. In this verse she distinctly refers to the fourth pāda of the first verse of Daṇḍin's Kāvyādarśa[10]. The sixth verse of Vikaṭanitambā (v. 135) is assigned to her in the anthology in which it is found.

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1. See f. n. 2, p. 33.
2. RG., p. 393 ; AK., p. 246 ; SKB., p. 225
3. ŚP., p. 567 ; SRB., p. 369 ; SMV., p. 301 ; SHV., MS., f. 25, (v. 1853.) 4. PVL., p. 118 ; KVS., p. 159.
5. See f. n. 1. p. 38.
6. KS. of Hemacandra, p. 14 ; KM., p. 86 ; KAS., p. 32. 7. See f. n. 2, p. 49.
8. SHV., f, 34 ; ŚP., p. 29 ; SRB., p. 38.
9. SMV., p. 47. 10 मानसे रमते नित्यं सर्वशुक्ला सरस्वती ।

As regards Caṇḍālavidyā, the date we have assigned to her is correct if the ascription of the verse to the joint composers be right. This verse is not quoted from any of Kālidāsa's works.

PART II

TEXT

Sanskrit Poetesses

ANONYMOUS

पत्र-लेख ।

(1)

कुलीन स्वाधीन भ्रमण-परिहीन प्रियतम
क्षमा-सिन्धो साध्वी-शरण करुणा-भाजन विभो ।
अयीदानीमस्याः कुरु करुणामिन्दीवर-दृशो
दृशेयं प्राणेश क्षणमपि विलम्बं न सहते ॥[1]

कस्याः । [शिखरिणी]

BHĀVADEVĪ[2]

तरुणी ।

(2)

सजन्मानौ तुल्यावभिजन-भुवा जन्म च सह
प्रवृद्धौ नाम्ना च स्तन इति समानावुदयिनौ ।
मिथः सीमा-मात्रे यदिदमनयोर्मण्डलवतो-
रपि स्पर्धा-युद्धं तदिह हि नमस्यः कठिनिमा ॥१॥[3]

भावाकदेव्याः । [शिखरिणी]

1 SHV., f. 40(a).

2 Also called Bhāvākadevī and Bhāvakadevī.

3 KVS., v. 177, p. 54.

नायके मानिनी-वचनम् ।

(3)

तथाऽभूदस्माकं प्रथममविभिन्ना तनुरियं
ततोऽनु त्वं प्रेयानहमपि हताशा प्रियतमा ।
इदानीं नाथस्त्वं वयमपि कलत्रं किमपरं
मयाप्तं प्राणानां कुलिश-कठिनानां फलमिदम् ॥२॥[1]
भावकदेव्याः । [शिखरिणी]

(4)

किं पादान्ते पतसि विरम स्वामिनो हि स्वतन्त्राः
कञ्चित् कालं क्वचिदसि रतस्तेन कस्तेऽपराधः ।
आगस्कारिण्यहमिह मया जीवितं त्वद्वियोगे
भर्तृ-प्राणाः स्त्रिय इति ननु त्वं ममैवानुनेयः ॥३॥[2]
भावदेव्याः । [मन्दाक्रान्ता]

1 KVS., v. 359, p. 110, SSS., MS. v. 70, f. 50.

2 SUK., p. 100; SUK., MS. v. 2. 231; PVL., p. 118; PVL., MS. v. 377, v. r.—किं......लुठसि (1. 1), भर्तृ-प्राणाः...ममैवानुनेयः (1. 4).

3. CANḌĀLAVIDYĀ

ज्योत्स्ना ।

(5)

क्षीरोदाम्भसि मज्जतीव दिवस-व्यापार-खिन्नं जग-
त्तत्-क्षोभाज् जल-बुद्बुदा इव भवन्त्यालोहितास्तारकाः ।
चन्द्रः क्षीरमिव क्षरत्यविरतं धारा-सहस्रोत्करै-
रुद्ग्रीवैस्तृषितैरिवाद्य कुमुदैर्ज्योत्स्ना-पयः पीयते ॥[1]

चण्डालविद्या-विक्रमादित्य-कालिदासानाम् ।

[शार्दूल-विक्रीडितम्]

4. CANDRAKĀNTĀ BHIKṢUṆĪ[2]

अवलोकितेश्वर-स्तोत्र ।

ॐ नमो लोकनाथाय ।

(6)

भुवन-त्रय-वन्दित-लोक-गुरुम्
अमराधिपति-स्तुति-ब्रह्म[3]-वरम् ।
मुनि-राज-वरं युति-सिद्धि-करं
प्रणमाम्यवलोकित-नाम-धरम्[4] ॥१॥

1 SUK. p. 55; SUK, MS. v. 1. 390.

2 As mentioned in MS. no. B. 39; also called Candrikāntā Bhiksunī in Ms. B. 68. The authoress in the latter case has been recorded in the AISPBMS., Royal Asiatic Society of Bengal, as Candrikā Bhikṣuṇī and as different from Candrakāntā Bhikṣunī, both of which are wrong.

3 M. defective.

4 Metre तोटक ।

(7)

सुगतात्मज-रूप-सुरूप-धरं
बहु-लक्षण-भूषित-देह-धरम् ।
अमिताभ-तथागत-मौलि-धरं
कनकाब्ज-विभूषित-वाम-करम् ॥२॥

(8)

कुटिलामल-पिङ्गल-धूम्र-जटं
शशि-बिम्ब-समुज्ज्वल-पूर्ण-मुखम् ।
कमलायत-लोचन-चारु-करं
हिम-खण्ड-विमण्डल-पुण्ड-पुटम् ॥३॥

(9)

अधरं जित-पङ्कज-नाभि-समं
शुभ-कुण्डल-मण्डित-लोल-करम् ।
विमलं कमलोदर-नाभि-तलं
मणि-मण्डित-शेखर-हेम-वरम् ॥४॥

(10)

कटि-वेष्टित-चित्र-सुवस्त्र-धरं
जिन[1]-हान-महोदधि-पार-गतम् ।

1 From √hā, to go, the word hāna is derived. As every root meaning "to go" may also mean "to know, to understand" or "to get" (acc. to the dictum सर्वे गत्यर्था बोधार्थाः प्राप्त्यर्था वा), hāna here means jñāna knowledge.

बहु-पुण्यमुपार्जित-लब्ध-वरं
ज्वर[1]-व्याधि-हरं बहु-सौख्य-करम् ॥५॥

(11)

शुभ-शान्ति-करं त्रि-भवास्तकरं
सचरं खरं[2] स्तुति-देह-धरम् ।
विविधाकुल-निर्जित-मार-बलं
दश-पारमिता-परमार्थ-करम् ॥६॥

(12)

चिति-वृक्ष-विहार-विवेक-परं
तथताद्वय-हान-विबोध-करम् ।
मणि-नूपुर-रञ्जित-पाद-युगं[3]
गज-मत्त-विलम्बित-हंस-गतिम् ॥७॥

(13)

परिपूर्ण-महामृत-लब्ध-धृतिं
क्षीरोद[4]-जलार्णव-नित्य-गतिम् ।

1 Metre defective.

2 Metre defective; one syllable missing.

3 Cp. Tibetan translations of this stotra by Bhiksu Candraśrī, Stan-gyur, vol. 3, Cordier Catalogue, Nos. 43 and 46. These presuppose two slightly different recensions of the stotra. *Tibetan Character.* The former (No. 43) has पाद-युगं, while the latter (No. 46) reads चारु-पदं ।

4 Metre defective; one syllable missing and क्षीरो should be short.

श्री-पोतलकाभिनिवास-रति[1]
करुणामय-निर्मल-चारु-दृशम् ॥८॥[2]

इति श्रीमदार्यावलोकितेश्वर-भट्टारकस्य चन्द्रकान्ता-भिक्षुणी-स्तव-स्तोत्रं समाप्तम् ॥

5. CINNAMMĀ

शिव ।

(14)

कल्पान्ते शमित-त्रिविक्रम[3]-महा-कङ्काल-दण्डो स्फुरच्-
छेष-स्यूत-नृसिंह[4]-पाणि-नखर-प्रोतादि-कोलामिषः[5] ।

1 Metre defective; one syllable missing.

2 Royal Asiatic Society of Bengal, Hodgson Collection MSs B. 39 and B. 68. The folios are not paginated. *Nepalese Character*. The reading of B 68 is very corrupt. See also note 3, p. 5

For Avalokiteśvara referring to the Bodhi-sattvas, see MahVyut., 22, 15; for Avalokiteśvara as a great Bodhi-sattva, see Siks , p. 216; Bodhic., p. 314.

3 Bali, king of demons, occupied the city of gods and banished them all from it. For conquering him, Viṣnu assumed the form of a dwarf and covered the heaven, the earth and the nether region by three strides (Trivikrama). Vāmana was the fifth incarnation of Viṣnu; see BhP , 8 14-24; VamP., 48-53.

4 For details, see AgniP., chap. 30; HarV., chaps. 30-39; BhP., 7, 1-10; VisnuP., I, 17-21.

Almost every Purāna contains some account of Nrsiṃha. This was the 4th incarnation of Visṇu.

5 BhP., 3. 12-20; KalP., 19-22. This was the 3rd incarnation who killed Hiranyāksa.

विश्वैकार्णवता-नितान्त-मुदितौ तौ मत्स्य[1]-कूर्मावुभौ[2]
कर्षन् धीवरतां गतोऽस्यतु महा मोहं महा-भैरवः[3] ॥
चित्रम्मायाः । [शार्दूल-विक्रीडितम्]

6. GANDHADĪPIKĀ

धूप ।

(15)

शशि-नख-गिरि-मद-मांसी जतु-भागो मलय-लोहयोर्भागौ ।
मिलितैर्गुड-परिमृदितैर्वस्त्र-गृहादीनि धूपयेच्चतुरः ॥[4]
गन्धदीपिकायाः । [गीतिः]

1 Viṣṇu assumed the form of a fish (1st incarnation) for recovering the Vedas stolen by Hayagrīva. MahBh., Vanaparvan, chap. 187; MatP, chap. 1, BhP., 8. 24. 9, MeruT., prakāśa 26.

2 At the time of the churning of the ocean, Visnu supported the Mandara hill as a tortoise. KūrP., I. For Kūrma as an incarnation of Prajāpati, see SatBrā., 7. 5. 1. 5.

3 SP., MS. In the printed ed, the verse is attributed to Chitrama.

Quoted in the SKB., Chap. III, v. 104.

V. r. महा-कङ्काल-दण्ड-स्फुरच् (1. 1).. वक्र-नखर (1. 2);..... विशेष-मुदितौ (1. 3); गतः स्यतु जगन्मोहं ॥

4 SP., v. 3259, p. 468.

7. GAURĪ

शिव ।

(16)

उत्फुल्ल-गल्ल-परिफुल्ल-मुखारविन्द-
सौगन्ध्य-लुब्ध-मधुपाकुलया रतां......[1]
[2]भुग्न-पीन-कुच-चूचुकयाऽतिगाढ-
मालिङ्गितो गिरिजया गिरिशः पुनातु ॥१॥[3]
गौर्याः । [वसन्त-तिलकम्]

राज-वर्णन ।

(17)

प्रभ्रश्यच्छ्रुति-मस्तकः प्रविगलत्-सद्वर्ण-विप्र-स्थिति-
नश्यत्-स्वाङ्ग-बलः प्रनष्ट-वचन-प्राग्भार-पूर्ण-स्मृतिः ।
वृद्धोऽत्यन्तमयं स्वयं कलि-महा-म्लेच्छेन निर्मूलितो
धर्मः सम्प्रति चाल्यते तव करालम्बेन भूमीपते ॥२॥[4]
गौर्याः । [शार्दूल-विक्रीडितम्]

1 This portion is worm-eaten.
2 Ditto.
3 PV., f. 2, v. 16.
4 PV., f 6(b), v. 61.

द्विषदकीर्ति ।

(18)

कालिन्दीयति कज्जलीयति कलानाथाङ्कमालीयति
व्यालीयत्यहि-मण्डलीयति मुहुः श्रीकण्ठ-कण्ठीयति ।
शैवालीयति कोकिलीयति महा-नीलाभ्र-जालीयति
ब्रह्माण्डे रिपु-दुर्यशस्तव नृपालङ्कार-चूडामणे ॥३॥[1]

गौर्याः । [शार्दूल-विक्रीडितम्]

भुशण्डी ।

(19)

महाचण्डीव संभाति भुजण्डी[2] भवतः करे ।
प्रताप-ज्वर-संभ्रान्त-गोलिका जीव-हारिणी ॥४॥[3]

गौर्याः । [अनुष्टुप्]

(20)

वह्नि-चर्ण-परिपूर्ण-निजान्त-
गोलिका गरल-वक्त्र-विकाशा ।
वाहु-भीषण-भुजङ्ग-भृतेयं
भाति दुष्ट-भुजगीव भुशण्डी ॥५॥[4]

गौर्याः । [स्वागता]

1 PV., f. 10 (a), v. 94.
2 भुशण्डी ?
3 PV., f. 14 (b), v. 144.
4 PV., f. 14 (b), v. 145.

शूर्ण ।

(21)

नो चापाकलनं न पत्त्रि-धरणं नो ज्या-समाकर्षणं
नो बाहु-स्फुरणं न बाण-गमनं सन्दृश्यते ते रणे ।
किन्तु प्रौढ-करीन्द्र-कुम्भ-विगलन्मुक्ता-गण-प्रस्फुरत्-
प्रत्यर्थि-क्षितिपाल-मौलि-मणिभिर्विद्योतते भूरियम् ॥६॥[1]

गौर्याः । [शार्दूल-विक्रीडितम्]

अरि-नारी ।

(22)

चन्द्रानना चन्द्रक-चारु-गायत्री[2]
सा कोप-वित्रस्त-चकोर-नेत्रा ।
शैलेयभुग्भिः स्मर-भाववद्भिः
संसेव्यतेऽद्रावरि-भामिनी ते ॥७॥[3]

गौर्याः । [इन्द्र-वज्रा]

ललना-वर्णन ।

(23)

विश्वेश्वरेणैव विनिर्मितेयम्
अर्धाङ्गनात्वं प्रतिपद्य यत्नात् ।

1 PV., f. 15 (a), v. 154.

2 Meaning and metre defective. गात्री ?

3 PV., f. 16 (b), v. 165.

अतस्त्रिलोकी-महिलोपमाया-
मद्वैति-भावेन विभाति गौरी ॥८॥[1]
गौर्याः । [उपजातिः]

जल-केलि ।

(24)

विनिःसरन्ती रति-जित्वराङ्गी
नीरात् सरागाम्बुज-लोचन-श्रीः ।
आलोकि-लोकैः स्व-रुचा स्फुरन्ती
जलाधिदेवीव देवेश[2]-वन्द्या ॥९॥[3]
गौर्याः । [उपजातिः]

भ्रू ।

(25)

वेधाश्चकोर-खञ्जन-मीन-मृगाणाञ्च गञ्जनात्तुष्टः ।
अर्पितवान् भ्रू-मिषतो मारकतं छत्र-युग्मकं सुदृशोः ॥१०॥[4]
गौर्याः । [गीतिः]

1 PV., f. 17 (a), v. 175.
2 Metre defective. जलेश ?
3 PV., f. 46 (b); SSS., f. 5, v. 12.
4 PV., f. 21 (b), v. 236.

नेत्र ।

(26)

मुखे शृङ्गार-सरसि लावण्यामृत-पूरिते ।
काम-क्रीडा-हितं भाति नयनं शफरी-युगम् ॥११॥[1]

गौर्याः । [अनुष्टुप्]

कटाक्ष ।

(27)

अपाङ्गस्तव तन्वङ्गि विचित्रोऽयं भुजङ्गमः ।
दृष्ट-मात्रः सुमनसामपि मूर्छा-विधायकः ॥१२॥[2]

गौर्याः । [अनुष्टुप्]

अधर ।

(28)

सुधा-विद्रुम-सत्सारैर्धात्राऽस्या व्चितोऽधरः[3]
यतोऽनङ्ग-भुजङ्गेन दष्टं जीवयति क्षणात् ॥१३॥[4]

गौर्याः । [अनुष्टुप्]

1 PV., f. 27 (a), v. 230.
2 PV., f. 21 (a), v. 231.
3 M. defective. रचितोऽधरः ?
4 PV., f. 20 (a), v. 217.

पादौ ।

(29)

विद्रुमं विद्रुमं यस्मात् कमलं कमलं पुरः ।[1]
इति संचिन्त्य विधिना कुङ्कुमारुणितौ पदौ ॥१४॥[2]
गौर्याः । [अनुष्टुप्]

अङ्गुलि-नख ।

(30)

विभाति बाला-चरणाङ्गुलीनां
नखावली राग-विमिश्रित-श्रीः ।
शृङ्गार-कल्प-द्रुम-कोरकाणां
दलान्तरे पंक्तिरिव प्रसन्ना ॥१५॥[3]
गौर्याः । [उपजातिः]

प्रभात-वायु ।

(31)

परिमल-बहलां सु-पल्लवाङ्गीं
कुसुम-युतां परिरभ्य हेम-वल्लीं
विरचित-सरसी-सु-मज्जनोऽसौ
रसिक इवैति शनैः शनैः समीरः ॥१६॥[4]
गौर्याः । [पुष्पिताग्रा]

1 पुनः ?
2 PV., f. 18 (b).
3 PV., f. 18 (a).
4 PV., f. 41 (b).

दिवस ।

(32)

उत्पात-केतुरिव मन्मथ-नायकस्य
वज्र-प्रहार इव केलि-लता-वनस्य ।
संहार-काल इव पान्थ-वधू-जनस्य
ग्रीष्मस्य भाति दिवसः सखि दूरिताशः ॥१७॥[1]
गौर्याः । [वसन्त-तिलकम्]

कल्प-तरु ।

(33)

सन्त्येव नन्दन-वने शतशः सु-वृक्षाः
कालेन पुष्प-फल-तर्पित-नाकि-द्क्षाः ।[2]
तेष्वेक एव सुर-राज-मनोऽभिलाष-
तत्-काल-दान-पटुरस्ति स कल्प-शाखी ॥९८॥[3]
गौर्याः । [वसन्त-तिलकम्]

8. INDULEKHĀ

अस्तमय ।

(34)

एके वारि-निधौ प्रवेशमपरे लोकान्तरालोकनं
केचित् पावक-योगितां निजगदुः क्षीणेऽह्नि चण्डार्चिषः ।

1 PV., f. 53 (a).
2 लक्षाः ?
3 PV., f. 57 (b).

मिथ्या च तदसाक्षिकं प्रिय-सखि प्रत्यक्ष-तीव्रातपं
मन्येऽहं पुनरध्वनीन-रमणी-चेतोऽधिशेते रविः ॥[1]

इन्दुलेखायाः । [शार्दूल-विक्रीडितम्]

9. JAGHANACAPALĀ

असती ।

(35)

दुर्दिन-निशीथ-पवने निःसञ्चारासु नगर-वीथीषु ।
पत्यौ विदेश-याते परं सुखं जघन-चपलायाः ॥[2]

जघनचपलायाः । [जघन-चपला]

10. KERALĪ

सरस्वती ।

(36)

यस्याः स्व-रूपमखिलं ज्ञातुं ब्रह्मादयोऽपि न स्पष्टाः ।
काम-गवी सुकवीनां सा जयति सरस्वती देवी ॥[3]

केरल्याः । [आर्या]

1 SSV., v. 1902. P. 323.

2 KVS. v. 518, P. 163; PR. v. 36, P. 52, v. r. :—दुर्दिवसे घन-तिमिरे दुःसञ्चारासु नगर-वीथीषु (l. 1), पत्युर्विदेश-गमने परम-सुखं जघन-चपलायाः (l. 2); SHV. MS. f. 24 (a), v 65; PV. MS. f. 27 (a), v. 309, v. r. :—दुर्दिवसे घन-तिमिरे दुःसञ्चारासु रजनीषु (l. 1), पत्युर्विदेश-समये परम-सुखं जघन-चपलायाः (l. 2).

3 PV., f. 66.

11. KUṬALĀ

कुलटोक्ति ।

(37)

सुख-शय्या-ताम्बूलं विश्रब्धाश्लेष-चुम्बनादीनि ।
तुलयन्ति न लक्षांशं त्वरित-क्षण-चौर्य-सुरतस्य ॥[1]

कुटलायाः । [आर्या]

12. LAKṢMĪ

दैवाख्यान ।

(38)

भ्रमन् वनान्ते नव-मञ्जरीषु
न षट्पदो गन्ध-फलीमजिघ्रत् ।
सा किं न रम्या स च किं न रन्ता
बलीयसी केवलमीश्वरेच्छा ॥[2]

लक्ष्म्याः । [उपजातिः]

1 SHV., f. 25, v. 79.

2 SP. v. 817, P. 127, CS. MS. v. r. —

चरन् वनान्ते नव-कुञ्जरेषु . (l. 1), सा...स च किं न रक्तो बलीयसी केवलमीश्वराज्ञा (l. 2).

13. LAKṢMĪ ṬHĀKURĀṆĪ

धन-लोभी ।

(39)

चपलं तुरगं परिणर्तयतः
पथि पौर-जनान् परिमर्दयतः ।
नहि ते भुज-भाग्य-भवो विभवो
भगिनी-भग-भाग्य-भवो विभवः ॥[1]

लक्ष्मी-ठाकुराण्याः । [तोटकम्]

14. MADĀLASĀ

धर्म-विवृति ।

(40)

पर-लोक-हितं तात प्रातरुत्थाय चिन्तय ।
इह ते कर्मणामेव विपाकश्चिन्तयिष्यति ॥१॥

मदालसायाः । [अनुष्टुप्]

मेघ-गर्जन ।

(41)

सान्द्र-चन्द्र-विरुतैः स्थित-वाणैर्निर्जितं जगदिदं मदनेन ।
अम्बुदो दिशि दिशि प्रथमानो गर्जितैरिति निवेदयतीव ॥२॥

मदालसायाः । [स्वागता]

1 SS., MS , f. 46.
2 SP., v. 671, p. 106; SHV., MS., f. 51 (a), v. 46.
3 SSS , MS. f. 21, v. 100.

15. MADHURAVARṆĪ

कुलटोक्ति ।

(42)

आकारेण शशी गिरा परभृतः पारावतश्चुम्बने
हंसश्च क्रमणे समं दयितया रत्यां विमर्दे गजः ।
इत्थं भर्तरि मे सस्त[1]-युवति श्लाघ्यैर्गुणैः किञ्चन
न्यूनं नास्ति परं विवाहित इति स्यान्नैक-दोषो यदि ॥[2]

मधुरवर्ण्याः । [शार्दूल-विक्रीडितम्]

16. MADIREKṢAṆĀ

वसन्त-सन्धि ।

अनुभूतचरेषु[3] दीर्घिकाणामुपकण्ठेषु गतागतैकतानाः ।
मधुपाः कथयन्ति पद्मिनीनां सलिलैरन्तरितानि कोरकाणि ॥[4]

मदिरेक्षणायाः । [का(मा)ल-भारिणी]

1 M. defective, one syllable missing. समस्त ?

2 SHV., MS. f. 20, v. 77.

3 For the suffix चरट, see Pānini, 5 3, 53, "भूतपूर्वे चरट्"; SidKau., 1999, NsP. ed., p. 212.

4 SSS., f. 20, v. 23.

17. MĀRULĀ

विरहिणीं प्रति सख्युक्तिः ।

(44)

गोपायन्ती विरह-जनितं दुःखमग्रे गुरूणां
किं त्वं मुग्धे नयन-विसृतं बाष्प-पूरं रुणत्सि ।
नक्तं नक्तं नयन-सलिलैरेष आर्द्रीकृतस्ते
शय्योपान्तः कथयति दशामातपे शोष्यमाणः ॥१॥[1]

मारुलायाः । [मन्दाक्रान्ता]

विरहिणां प्रलापः ।

(45)

कृशा केनासि त्वं प्रकृतिरियमङ्गस्य ननु मे
मलाधूम्रा कस्माद् गुरु-जन-गृहे पाचकतया ।
स्मरस्यस्मान् कच्चिन्नहि नहि नहीत्येवमगमत्
स्मरोत्कम्पं बाला मम हृदि निपत्य प्ररुदिता ॥२॥[2]

मारुलायाः । [शिखरिणी]

1 SMV., p. 140, SHV., MS, f. 32 b., v. 50.; SRB., p. 299, v.r: —नयन-गलितं (1. 2).

2 SSV., v. 1326, p. 221; SP., v. 3531, p. 520, v.r. अगदत् (1. 3); SRB., अवदच्छिरः-कम्पं (1. 2-1. 3).

18. MORIKĀ

वियोगिन्या अवस्था-वर्णनम् ।

(46)

लिखति न गणयति रेखां निर्झर-बाष्पाम्बु-धौत-गण्ड-तटा ।
अवधि-दिवसावसानं मा भूदिति शङ्किता बाला ॥१॥[1]

मोरिकायाः । [आर्या]

दूत्युक्ति ।

(47)

प्रियतमस्त्वमिमामनघार्हसि
प्रियतमा च भवन्तमिहार्हति ।
न हि विभाति निशा-रहितः शशी
न च विभाति निशाऽपि विनेन्दुना ॥२॥ [2]

मोरिकायाः । [द्रुत-विलम्बितम्]

1 SSS., MS. f. 37 (b), v. 26; SP., v. 3403, p. 495; SSV. v. 1072, p. 178, v. r.—लिखति...रेखा निर्भर-बाष्पाम्बु-धौत-गराड-तला । PR. v. 13, p. 48, v. r:—निर्भर-बाष्पाम्बु-धौत-गराड-तला (l. 1); SMV. p. 134, v. r·—exactly like SSV.; PV., MS. f. 29 (a), v. 330, v.r.—निर्झर...गराड-तला (l. 1).

2 SSV., v. 1396, p. 234.

नायकं प्रति नायिकोक्तिः ।

(48)

मा गच्छ प्रमदा-प्रिय प्रिय-शतैरभ्यर्थितस्त्वं मया
बाला प्राङ्गणमागतेन भवता प्राप्नोत्यवस्थां पराम् ।
किं चास्याः कुच-भार-निःसहतरैरङ्गैरनङ्गाकुलै-
स्त्रुट्यत्-कञ्चुक-जालकैरनुदिनं निःसूत्रमस्मद्-गृहम् ॥३॥[1]
मोरिकायाः । [शार्दूल-विक्रीडितम्]

शृङ्गार-पद्धति ।

दयित-गमन-पद्धति ।

(49)

यामीत्यध्यवसाय एव हृदये बध्नातु नामास्पदं
वक्तुं प्राण-समा-समक्षमघृणेनेत्थं कथं पार्यते ।
उक्तं नाम तथापि निर्भर-गलद्-बाष्पं प्रियाया मुखं
दृष्ट्वाऽपि प्रवसन्त्यहो धन-लव-प्राप्ति-स्पृहा मादृशाम् ॥४॥[2]
मोरिकायाः । [शार्दूल-विक्रीडितम्]

1 SP., v. 3496, p 513; SSV., v. 1053, p. 175, v. r.—प्रिय-शतैर्भूयस्त्वमुक्तो मया (l. 1), भवता प्राप्नोति निष्ठां...(l. 2), किं चान्यत् कुच-भार-पीडन-सहैर्यत्न-प्रबद्धैराप (l. 3), SMV., p. 156, v.r. :—कुच-कुम्भ-पीडन-परैरङ्गैरनङ्गातुरै (l 3).

2 SSV., v. 1050, p. 175

19. NĀGAMMĀ[1]

रवि ।

(50)

शुक-तुण्डच्छवि-सवितुश्चण्ड-रुचः पुण्डरीक-वन-बन्धोः ।
मण्डलमुदितं वन्दे कुण्डलमाखण्डलाशायाः ॥[2]

नागम्मायाः । [आर्या]

20. PADMĀVATĪ

राज-वर्णन ।

(51)

हरिण्यस्त्वरण्येऽग्र-गण्यं शरण्यं
नृपाणां यमालोक्य लोलाक्षि-गोलाः ।
करे चारु-चापं गले नील-चोलं[3]
मृगानुव्रजन्तं[4] स्मरं[5] भावयन्ति ॥१॥[6]

पद्मावत्याः । [भुजङ्ग-प्रयातम्]

1 Also called Nāgamā

2 SP., v. 86, p. 12; SRB., v. 2, p. 28 [नागमायाः ।
This verse is found under the name of Vidyā in SUK, p. 3.

3 V. r. नील-वासं in PV.

4 Grammatically wrong; compound impossible here.

5 हरं would give a better meaning.

6 PT., 2. 6 (Aufrecht corrects it as 9 a). PV., f. 6 (a), v. 53. *Commentary on the above verse by Jayarāma as contained in PT., p 44 [typed 46]*

लोलौ चञ्चलौ अक्षि-गोलौ यासां ता इति बहुव्रीहिः । हरिण्यः अरण्ये अग्र-गण्यं श्रेष्ठं नृपाणां राज्ञां शरण्यं शरणे रक्षणे साधुम् ।

कृपण ।

(52)

कोषे निषण्णस्य च बद्धमुष्टे-
मलिम्लुचाकार-विभीषणस्य ।
आकारतः केवलमस्ति भेदः
कृपाणकस्यापि धनाणकस्य[1] ॥२॥[2]

पद्मावत्याः [उपजातिः]

"तत्र साधुरि"ति [पा० ४।४।९८] यत्-प्रत्ययः । "शरणं गृह-रक्षित्रोः वध-रक्षणयोरपी"त्यभिधानात् । करे हस्ते चारु-चापं गले नील-चोलं हरित-वस्त्रं चालोक्य । स्मर-भावनायां राज्ञो नील-वसन-धारित्वं हेतुः, स्मरस्य श्यामाङ्गत्वात् । तथा च भागवते दशमोत्तरार्धे पञ्च-पञ्चाशत्तमेऽध्याये । "तं दृष्ट्वा जलद-श्यामं पीत-कौशेय-वाससम् । प्रलम्ब-बाहु-ताम्राक्षं सुस्मितं रुचिराननमि"ति [see p. 694, Bhāgavata-purāna, Satyanam press, Benares. 1983 (1926)] । मृगानुव्रजन्तं मृगया-विहारित्वान्मृगानुचारिणं राजानं स्मरे [*sic*] कामं भावयन्ति काम-स्वरूपेण चिन्तयन्ति । स्मरत्वेन भावनादुत्प्रेक्षा । [f. 22 (b) end].

1 आणक (आनक) means despicable (SabS., p. 10; cp. Ast, 2. 1. 54; SidK., 733, p. 176) ; so धनानक means one who is despicable in respect of riches i.e. a miser.

The word कृपणकस्य ought to have been used; because between कृपाणक and कृपणक, there is only a difference of आ, as suggested by l. 3. But for the sake of metre a different word has been used.

2 PV., f. 64 (b), v. 4.

खल ।

(53)

स्वभाव-सिद्धं वक्रत्वं खलस्य च हलस्य च ।
मुखाक्षेपं तयोः सोढुमलमेकैव सा क्ष्मा[1] ॥३॥[2]

पद्मावत्याः । [अनुष्टुप्]

कच ।

(54)

किं चारु-चन्दन-लता-कलिता भुजङ्ग्यः
किं पत्र[3]-पद्म-मधु-संवलिता नु भङ्ग्यः[4] ।
किं वाननेन्दु-जित-राकंदु[5] -रुचो विबाल्यः[6]
किं भान्ति गुर्जर-वर-प्रमदा-कचाल्यः ॥४॥[7]

पद्मावत्याः । [वसन्त-तिलकम्]

1 For क्षमा meaning earth, see DNM., v. 5, p. 2.

2 PV., f. 65 (b), v. 5.

3 फुल्ल ? 4 भृङ्गयः ?

5 Metre defective. राहु ?

6 विषाल्यः ? The line as it stands conveys no sense. Perhaps the meaning is as follows: —Just as tha moon is conquered by black Rāhu, so the face is conquered i.e. surrounded by black tresses resembling rows of poisonous black bees.

उपमान	उपमेय
इन्दु	आनन
राहु ।	कच (विषाल्यः) ।

7 PV., f. 22 (b), v. 251.

वक्त्र ।

(55)

तव रुचिर-मुखेन्दोः कान्ति-पीयूष-धारां
चतुरतर-चकोरी-चक्रमास्वाद्य सद्यः ।
अनुगत-बहु-माध्वी-चक्षु-जाड्यापनुत्त्यै
कलयति शशि-बिम्बे काञ्जिक-भ्रान्तिमेतत् ॥५॥[1]

पद्मावत्याः । [मालिनी]

नासा ।

(56)

दन्तालि-दाडिमी-बीज-भक्षणोत्कण्ठितात्मनः[2] ।
मन्ये मार-शुकस्येयं नासा-चञ्चुर्विजायते ॥६॥[3]

पद्मावत्याः [अनुष्टुप्]

तिलक ।

(57)

कस्तुरी-तिलकं तस्या[4] जनयति शोभां भ्रुवोरन्तः ।
कोदण्ड-मध्य-लग्नं फलमिव पञ्चेषु-बाणस्य ॥७॥[5]

पद्मावत्याः । [उपगीतिः]

1 PV , f. 23 (a), v. 57., cp. AL., v. 63.

2 V. r भक्षणोत्कण्ठ-चेतसः, PT (Poona).

3 विराजते ? PV., f. 20 (b), v. 220; PT. (Poona), f. 4 (b), v. 62.

4 M Defective, तिलकमस्याः ? 5 PV., f. 21 (b), v. 237.

कण्ठ ।

(58)

न भाति कण्ठः किमु काम-भपते-[1]
विभाति जैत्रः किल कम्बुरेव ।
अद्यापि संभाति यतस्तदीया
रेखा-मिषादङ्गुलि-यन्त्रणेयम् ॥७॥[2]
पद्मावत्याः । [उपजातिः]

बाहु ।

(59)

किं शृङ्गार-समुद्र-कल्प-लतिके किं वा मृणाली-लते
किं वक्षोज-महीध्र-चन्दन-लते किं मार-पाशी-लते ।
किं लावण्य-सुधाब्धि-विद्रुम-लते पत्राङ्गुली-संयुते
भातः किं कल[3]-गुर्जरी-सुललिते बाहू लते मन्मते ॥९॥[4]
पद्मावत्याः । [शार्दूल-विक्रीडितम्]

1 M. of this line · vamśa-sthavila.
2 PV., f. 19 (b)—20 (a) v. 122.
M. upajāti due to the combination of vamsa-sthavila, upendra-vajrā and indra-vajrā, see ChandM., II, 43, p. 39.
3 कुल ?
4 PV., f. 19 (b), 11s.

सिंह ।

(60)

मान्योऽसि मान-मञ्जुल सिंह मृगेन्द्र प्रचण्ड-भुज-दण्ड ।
यः प्रौढ-दिग्गजोद्भव-पलल-रतो हंसि नो हरिणात्[1] ॥१०॥[2]

पद्मावत्याः । [आर्या]

हय ।

(61)

वारितः प्रस्फुरत्येव समुदञ्चित-केसरः ।
अत्यन्तं भ्रमरी-कीर्णो[3] वाजी राजीव-सन्निभः ॥११॥ [4]

पद्मावत्याः । [अनुष्टुप्]

काक ।

(62)

मा काक कोकिल-शतानुगत प्रसर्प्य-[5]
दर्पावमत्य खगराजमितो व्रजेथाः ।
ज्ञास्यन्ति चेत् करटकं तु भवन्तमेते
हास्यन्ति कर्करवदुज्ज्वल-रत्न-सङ्घात् ॥१२॥[6]

पद्मावत्याः । [वसन्त-तिलकम्]

1 हरिणान् ?

2 PV., f. 60 (a), v. 4.

3 See translation.

4 PV., f. 12 (b), v. 121.

5 प्रसर्पद् ?

6 PV., f. 59 (a), v. 2.

दीप ।

(63)

वनञ्जय[1]-समुद्भूतः सुभद्रोत्साह-वर्धनः ।
अभिमन्युवदाभाति दीपः कृष्ण-पुरःसरः ॥१३॥[2]

पद्मावत्याः । [अनुष्टुप्]

प्रभात-वेला-सन्ध्या ।

(64)

प्रभात-वेला स्मर-राज-पुत्री
नीराजना-भाजनमर्क-बिम्बम् ।
आयाति नीराजितुमब्धि-पुत्रीं
पाणौ गृहीत्वाऽङ्कुरितांशु-भालम्[3] ॥१४॥[4]

पद्मावत्याः । [उपजातिः]

नक्षत्र-गण ।

(65)

त्रिलोकी-जय-प्रस्थितस्यात्मयोने-
र्लसत्-कुङ्कुमात्रेय[5]-पात्रं दधाना ।

1 धनञ्जय ?
2 PV., f. 75 (a), v. 2.
3 मालम् ?
4 PV., f. 43 (a), v. 43.
5 आरात्रि [क] ?

स्फुरत्-कान्ति-ताराक्षतान् भावयन्ती
पुरन्ध्री निशायाति तन्मङ्गलाय ॥१५॥[1]
पद्मावत्याः। [भुजङ्ग-प्रयातम्]

ग्रीष्म।

(66)

तुषाराकराङ्के षितामुष्म-रोचिः
समाज्ञाय जायां प्रियां पद्मिनीं च।
सखायं निज ग्रीष्म-कालं विधाय
ज्वलज्ज्योतिरुद्द्योतते जज्जयैषी[2] ॥१६॥[3]
पद्मावत्याः। [भुजङ्ग-प्रयातम्]

ग्रीष्म-वात।

(67)

धूली-कर्करिणः[4] प्रचण्ड-तपन-ज्वालालि-माला-धराः
स्पर्शादेव सरिज्जलं तरु-दलं संशोषयन्तः क्षणात्।
पीतोन्मुक्त-फणीश-फूत्कृति-विष-ज्वालालि-युक्ता इव
स्वच्छन्दं परितो भ्रमन्ति बहुशो ग्रीष्मस्य वाता अमी ॥१७॥[5]
पद्मावत्याः। [शार्दूल-विक्रीडितम्]

1 PV., f 48 (a), v. 101.
2 तज्जयैषी ?
3 PV., f. 52 (b)—53 (a), v. 4.
4 V. r. धूलि-कर्करिणां in SSS.
5 PV., f. 53 (a), v. 7, SSS., f. 25(a), v. 14.

दुर्दिनी।

(68)

नायं गर्जः किमुत मदन-प्रौढ-निःस्साण-[1] शब्दो
नैते मेघाः किमुत मदनस्योद्धुराः सिन्धुरास्ते।
नैषा विद्युत् किमुत जयिनी तत्-करे कापि शक्ति-
र्नैन्द्रश्चापः किमुत जगतां मोहनास्त्रं स्मरस्य[2] ॥१८।

पद्मावत्याः। [मन्दाक्रान्ता]

बीभत्स-रस।

(69)

कुष्ठी विष्ठानुलिप्तः कृमि-कुल कलितः पूय-पूराभियुक्तः
संयुक्तो मक्षिकाभिः कर-धृत-विसरन्निम्ब-शाखोग्र गन्धः।
जानु-प्रोथोष्ठ-नास[3] — स्रवदरुण-गलत्-पाणि-पादः समन्तान्-
निष्ठीवल्लोक-दृष्टः कलयति मनुजः कोऽपि दुष्कर्म-भोजम्[4] ॥१९॥[5]

पद्मावत्याः। [स्रग्धरा]

21. PHALGUHASTINI

चन्द्रोदय-वर्णन।

(70)

त्रिनयन-जटा-वल्ली-पुष्पं निशा-वदन-स्मितं
ग्रह-किसलयं सन्ध्या-नारी-नितम्ब-नख-क्षतम्।

1 V. r. निःश्वास in SSS.

2 PV., f. 54 (b), v. 4; SSS., f. 22 (a), v. 117, v. r., l. 1, नेयं गर्जा

3 MS. व्यानुप्रोष्ठोत्थनासः। 4 भोगम् ? 5 PV., f. 69 (a), v. 4.

तिमिर-भिदुरं व्योम्नः शृङ्गं मनोभव-कार्मुकं
प्रतिपदि नवस्येन्दोर्बिम्बं सुखोदयमस्तु नः ॥१॥[1]
फल्गुहस्तिन्याः । [हरिणी]

दैव ।

(71)

सृजति तावदशेष-गुणाकरं
पुरुष-रत्नमलङ्करणं भुवः ।
तदनु तत् क्षण-भङ्गि करोति चे-
दहह कष्टमपण्डितता विधेः ॥२॥[2]
फल्गुहस्तिन्याः । [द्रुत-विलम्बितम्]

22. RĀJAKANYĀ

प्रश्नोत्तर ।

(72)

अङ्गणं तदिदमुन्मद-द्विप-
श्रेणि-शोणित-विहारिणो हरेः ।

1 ŚP., v. 3630, p. 539, SRB., v. 84, p. 315; SSV., v. 1993, p. 341, v. r. —त्रिनयन-···पुष्पं मनोभव-कार्मुकं (l. 1), ग्रह-···नितम्ब-नख-क्षतम् (l. 2), तिमिर-···निशा-वदन-स्मितं (l. 3); SSS., MS. The third line तिमिर-···शृङ्गं quoted in KAS., p. 171, sū. 38, Vāṇī-vilāsa ed.

2 SSV., v 3126, p. 516; SMV., p. 451.

उल्लसत्तरुण-केलि-पल्लवां
शल्लकीं त्यजति किं मतङ्गजः ॥१॥[1]

पूर्वार्धं तच्चित्त-परीक्षिकाया राज-कन्याया उक्तिः, उत्तरार्धं तदनुरक्तस्य बिह्लणस्य प्रत्युक्तिः । [रथोद्धता]

(73)

निरर्थकं जन्म गतं नलिन्या
यया न दृष्टं तुहिनांशु-बिम्बम् ।
उत्पत्तिरिन्दोरपि निष्फलैव
दृष्टा विनिद्रा नलिनी न येन ॥२॥[2]

पूर्वार्धं राज-कन्यानुरक्तस्य बिह्लणस्य उक्तिः, उत्तरार्धं तदनुरक्त-चित्ताया राज-कन्यायाः । [उपजातिः]

1 SP., v. 567, p. 91; SRB., v. 6, p. 214.

2 SP., v. 568, p. 91, SSV., v. 1964, p. 335; SRB., v. 5, p. 214, v.r. —कृता विनिद्रा (l. 4).

Quoted in the following works on rhetoric: —SD., p. 562; AS., p. 90, v.r. विबुद्धा नलिनी (l. 4)., SKB., p. 254., v.r.—कृता विनिद्रा (l. 4); ASR., p. 50, v.r. —न येन दृष्टा नलिनी प्रबुद्धा (l. 4).; RG., p. 366, v.r. कृता विनिद्रा (l. 4).

23. RASAVATĪ PRIYAṂVADĀ

कालिन्दी-पुलिनेषु केलि-कलनं कंसादि-दैत्य-द्विषं
गोपालीभिरभिष्टुतं व्रज-वधू-नेत्रोत्पलैरर्चितम् ।
वर्हालंकृत-मस्तकं सुललितैरङ्गैस्त्रिभङ्गं भजे
गोविन्दं व्रज-सुन्दरं भव-हरं वंशीधरं श्यामलम् ॥[1]
रसवत्याख्य-प्रियंवदायाः । [शार्दूल-विक्रीडितम्]

24. SARASVATĪ

राज-स्तुति ।

(75)

देव त्वमेव पातालमाशानां त्वं निबन्धनम् ।
त्वं चामर-मरुद्भूमिरेको लोक-त्रयात्मकः ॥१॥[2]
सरस्वत्याः । [अनुष्टुप्]

केतकी-भ्रमर ।

(76)

पत्राणि कण्टक-सहस्र-दुरासदानि
वार्ताऽपि नास्ति मधुनो रजसाऽन्धकारः ।

1 SS., MS., f. 20 (a).

2 Quoted in KP., p. 522, Banahatti's ed., RG., P. 393; AK., p. 246; SKB., p. 225, Kāvya-mālā ed., त्वमेव देव पातालम्, etc.

आमोद-मात्र-रसिकेन मधुव्रतेन
नालोकितानि तव केतकि दूषणानि ॥२॥[1]
सरस्वत्याः । [वसन्त-तिलकम्]

25. SARASVATĪKUTUMBADUHITĀ

समस्याख्यान ।

(77)

सुरताय नमस्तस्मै जगदानन्द-हेतवे ।
अनुषङ्गि फलं यस्य भोज-राज भवादृशाः ॥[2]
सरस्वतीकुटुम्बदुहितुः । [अनुष्टुप्]

26. ŚĪLĀ BHAṬṬĀRIKĀ

नायकानुनय ।

(78)

विरह-विषमो वामः कामः करोति तनुं तनुं
दिवस-गणनाऽदक्षश्चायं व्यपेत-घृणो यमः ।

1 SUK., MS f. 1071 (a), v. 4, 158; SUK. p. 248 रजसाऽन्धकारम्, ŚP. v. 1012, p. 162; vr. कण्टक-शतैः परिवेष्टितानि (1. 1).

2 ŚP., v. 511, p. 76; सुरताय नमस्तस्मै जगदानन्द-हेतवे इति पाद-द्वयं समस्या ।

त्वमपि वशगो मान-व्याधेर्विचिन्तय नाथ हे
किसलय-मृदुर्जीवेदेवं कथं प्रमदा-जनः ॥१॥[1]
शीला-भट्टारिकायाः । [हरिणी]

वियोगिनोऽवस्थावर्णनम् ।

(79)

प्रिया-विरहितस्यास्य हृदि चिन्ता समागता ।
इति मत्वा गता निद्रा के कृतघ्नमुपासते ॥२॥[2]
शिला-भट्टारिकायाः । [अनुष्टुप्]

दूती-प्रेषण ।

(80)

दूति त्वं तरुणी युवा स चपलः श्यामास्तमोभिदिशः
सन्देशः स रहस्य एव विजने सङ्केतकावासकः ।

1 SP. v. 3572, P. 528, SSV. v. 1633, P. 277; v r. :—दिवस-गणनाऽदक्षश्चासौ (l. 2); SRB. v. 64, p. 323, v.r. :—विरह...कामः कामं तनुं कुरुते तनुं (l. 1), दिवस-गणनाऽदक्षश्चायं व्यपेत-घृणोपमः (l. 2),......जीवत्येवं......(l. 4); SSS. MS. f. 49 (a), V.r. :—घृणो जनः (l. 2).

2 SP, v. 3447, p. 504; SSV. v. 1197, p. 202, v.r. :—प्रिया-विरहितस्याद्य...(l. 1); SRV., v. 1, p. 287; SMV. p. 146.

भूयो भूय इमे वसन्त-मरुतश्चेतो नयन्त्यन्यतो
गच्छ क्षिप्र-समागमाय निपुणं रक्षन्तु ते देवताः ॥३॥[1]
शिला-भट्टारिकायाः । [शार्दूल-विक्रीडितम्]

दूत्युपहास-प्रश्न ।

(81)

श्वासः किं त्वरितागता पुलकिता कस्मात् प्रसादः कृतः
स्रस्ता वेण्यपि पादयोर्निपतनान्नीवी गमादागमात् ।
स्वेदार्द्रं मुखमातपेन गमितं क्षामा किमत्युक्तिभि-
र्दूति म्लान-सरोरुहाकृति-धरस्यौष्ठस्य किं वक्ष्यसि ॥४॥[2]
शीला-भट्टारिकायाः । [शार्दूल-विक्रीडितम्]

असती ।

(82)

यः कौमार-हरः स एव हि वरस्ता एव चैत्र-क्षपा-
स्ते चोन्मीलित-मालती-सुरभयः प्रौढाः कदम्बानिलाः ।

1 SMV., p. 145; SSV., v. 1188, p. 200, v.r..—एव विपिने... (l. 2), मरुतश्चेतो हरन्त्यन्यतो (l. 3), गच्छ क्षेम-समागमाय निपुणो... (l. 4); SP., v. 3439, p. 502, v. r.:—एव विपिने...(l. 2), गच्छ क्षेम-...(l. 4); SRB., v. 9, p. 301, v. r.:—एव विपिने (l. 2) गच्छ क्षेम-समागमाय निपुणो...(l. 4); SSS., MS., f. 40 (a), v. 54, reading like SRB.

2 SP., v. 3507, p 515; SSV., v. 1440, p. 242, v. r.:—श्वासाः ...त्वरितागतैः...(l. 1),...आतपेन गलितं...(l. 3); SMV., p. 166, v. r.:—...त्वरितागतात्...(l. 1), ...मुखमातपाकुलतया...(l. 2), म्लान-सरोरुह-द्युति...(l. 4); SRB., v. 10, p. 306; SSS., MS., f. 45 (b).

सा चवास्मि तथापि चौर्य-सुरत-व्यापार-लीला-विधौ
रेवा-रोधसि वेतसी-तरु-तले चेतः समुत्कण्ठते ॥५॥[1]
शीला-भट्टारिकायाः । [शार्दूल-विक्रीडितम्]

प्रश्नोत्तर ।

(83)

इदमनुचितमक्रमश्च पुंसां
यदिह जरास्वपि मान्मथा विकाराः ।
इदमपि न कृतं नितम्बिनीनां
स्तन-पतनावधि जीवितं रतं वा ॥६॥[2]
पूर्वार्धं शारि-क्रीडां कुर्वत्याः शीला-भट्टारिकायाः,
उत्तरार्धं च भोज-राजस्य । [पुष्पिताग्रा]

1 SP., v. 3768, p. 567; SRB., v. 42, p. 369; SMV., p. 301, v.r.:—ताश्चन्द्र-गर्भा निशाः (l. 1), स्ते प्रोन्मीलन्नव-मालती-सुरभयः... (l. 2), चौर्य-सुरत-व्यापार ..(l. 3); PVL., v. 83, p. 118; KVS., v. 508, p. 159; SHV., MS.; SUK., MS., v. 2. 58. v.r.: —वरस्ताश्चन्द्र-गर्भा निशाः (l. 1), तत्र सुरत-व्यापार-लीला-भृतां (l. 3), रोधसि वेतसी-वन-भुवां... (l. 4) ; SUK., 2. 12. 3, p. 76, reading like SUK.,MS., only l. 2 different: प्रोन्मीलन्नव-मालती-सुरभयस्ते ते च विन्ध्यानिलाः and l. 3 तथापि चौर्य-सुरत-व्यापार-लीला-भृतां ।

This is quoted in the following rhetorical works .—

KP., p. 4, Nyāyaratna's ed., v.r: तथापि तत्र सुरत-व्यापार... (l. 3), SD. p. 15, v. r.:—like KP.; ASR. pp. 127, 128, 200, Kāvyamālā ed.; AK., p. 336; AS. pp 157, 244., v.r.:—तथापि चौर्य-सुरत...(l. 3); RS., p. 153; KD., pp. 13-14.

2 SP., v. 564, p. 90; SRB., v. 17, p. 214 ; SHV., Ms., f.

27. ŚĪTĀ

चन्द्र ।

(84)

मा भैः शशाङ्क मम सीधुनि नास्ति राहुः
खे रोहिणी वसति कातर किं बिभेषि ?
प्रायो विदग्ध-वनिता-नव-सङ्गमेषु
पुंसां मनः प्रचलतीति किमत्र चित्रम् ॥[1]

शीतायाः । [वसन्त-तिलकम्]

28. SUBHADRĀ

तृष्णा-पद्धति ।

(85)

दुग्धं च यत्तदनु यत् क्वथितं ततो नु
माधुर्यमस्य हृतमुन्मथितञ्च वेगात् ।
जातं पुनर्घृत-कृते नवनीत-वृत्ति
स्नेहो निबन्धनमनर्थ-परम्पराणाम् ॥[2]

सुभद्रायाः । [वसन्त-तिलकम्]

98 (a), v. 21.

Quoted in KP., p. 34, Banhatti's ed., v.r.:—यदपि च न कृतं...(l. 3).

1 KS. of Vāgbhaṭta, p 20; BhojaP, MS., Oxf., 150(b) [Not found in printed eds]; KS. of Hemacandra, p. 14, v. r. मा......सीधुनि शास्ति राहुः (l. 1), खे...कातर किं वभाषे (l. 2), मनः प्रचलयन्ति...(l. 4); KM., p 86; KAS., 3. 2. 7, p. 32.

2 SSV., v. 3259, p. 537.

29. TRIBHUVANASARASVATĪ

रूप ।

(86)

श्रीमद्रूपविटङ्कदेव सकल-क्ष्मापाल-चूडामणे
युक्तं सञ्चरणं यदत्रभवतश्चन्द्रेण रात्रावपि ।
मा भूत्त्वद्वदनावलोकन-वशाद्व्रीडा-विलक्षः शशी
मा भूच्चेयमरुन्धती भगवती दुःशीलता-भाजनम् ॥१॥[1]
त्रिभुवनसरस्वत्याः । [शार्दूल-विक्रीडितम्]

समुद्र-मथने हरिः ।

(87)

पातु त्रिलोकीं हरिरम्बु-राशौ
प्रमथ्यमाने कमलां विलोक्य ।
अज्ञात-हस्त-च्युत-भोगि-नेत्रः
कुर्वन् वृथा बाहु-गतागतानि ॥२॥[2]
त्रिभुवनसरस्वत्याः । [उपजातिः]

1 SUK., III 6 1, p. 190. 2 SUK., I. 65. 3, p. 47.

30. VIDYĀVATĪ

स्तुति ।

(89)

या देवी जगतां कर्त्री शङ्करस्यापि शङ्करी ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥१॥

(90)

सकृदाराध्य यां सर्वमभीष्टं लभते जनः ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥२॥

(91)

यस्याः प्रसाद-लेशेन भोग-मोक्षौ न दुर्लभौ ।
नमस्तस्यै स्तुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥३॥

(92)

या देवी मुक्ति-कामानां ब्रह्म-विद्या-प्रदायिनी ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥४॥

(93)

यया शिवोऽपि युक्तः सन् पञ्च-कृत्यं करोति सः ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥५॥

(94)

यस्याः प्रीत्यर्थमनिशं लास्यं कुर्वञ्छिवो बभौ ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥६॥

(95)

लक्ष्मी-सरस्वती-मुख्या यस्यास्तेजःकरोद्भवाः ।[1]
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥७॥

(96)

यस्याः प्रसाद-मात्रेण वर्धन्ते सर्व-संपदः ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥८॥

(97)

या स्तुता सर्व-पापघ्नी सर्वोपद्रव-नाशिनी ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥९॥

(98)

या ध्याता परमा शक्तिः सर्व-सिद्धि-करी शिवा ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥१०॥

(99)

यया देव्या विरहितः शिवोऽपि हि निरर्थकः ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥११॥

(100)

चराचरं जगत् सर्वं यस्याः पाद-समुद्भवम् ।
नमस्तस्यै सुमीनाक्ष्यै देव्यै मङ्गल-मूर्तये ॥१२॥

1 तेजः-कणोद्भवाः ?

इति स्तुत्वा महादेवीं प्रणम्य च पुनः पुनः ।
अनुज्ञया सुमीनाक्ष्याः प्रार्थयेऽहं सुकन्यका ॥
मातस्तव पद-ध्याने मनो निश्चलमस्तु मे ॥[1]

विद्यावत्याः । [अनुष्टुप्]

शुभमस्तु ।

32. VIJJĀ[2]

चाटु ।

(101)

भूपालाः शशि-भास्करान्वयभुवः के नाम नासादिता
भर्तारं पुनरेकमेव हि भुवस्त्वां देव मन्यामहे ।
येनाङ्गं परिमृष्य कुन्तलमथाऽऽकृष्य व्युदस्याऽऽयतं
चोलं प्राप्य च मध्य-देशमधुना काञ्च्यां करः पातितः ॥१॥[3]

विद्यायाः । [शार्दूल-विक्रीडितम्]

1 MS., no. 28 M 51, Adyar Library. Script Grantha. 2 fols ; vide Cat. of Sans. MSS. in the Adyar Library, part II, p. 114.

2 Also called Vijjākā, Vijjikā, Vijjā, Vijā, Bijjākā, Vidyā, Vidyākā, etc.

3 SUK., MS., v. 3. 71; SUK., 3. 15. 1, p. 196, v. r., त्वामेव (l. 2); परिमृद्य (l. 3); अपाकृष्य (l. 3); अचिरात् (l 4).

विद्या becomes विज्जा in Prākrta, vide Var.'s 3. 37 "त्य-थ्य-द्यानां च-छ-जाः", p. 70.

खड्ग ।

(102)

यशः-पुत्रं देव त्वदसि-लतिकाऽसूत समरे
समीरस्तद्धूली-पटल-पट-राशिं विकिरति ।
शिवा गायन्त्युच्चैर्नटति च कबन्धावलिरभू-
द्रातोना मोक्षः सपदि भव-बन्ध-व्यतिकरात् ॥२॥[1]
विद्यायाः । [शिखरिणी]

विशिष्ट-कवि-प्रशंसा ।

(103)

नीलोत्पल-दल-श्यामां विज्जकां मामजानता ।
वृथैव दण्डिना प्रोक्तं सर्व-शुक्ला सरस्वती ॥३॥[2]
विज्जकायाः । [अनुष्टुप्]

सामान्य-कवि-प्रशंसा ।

(104)

कवेरभिप्रायमशब्द-गोचरं
स्फुरन्तमार्द्रेषु पदेषु केवलम् ।

1 SUK.,MS., v. 3. 138; SUK., 3. 28. 4,p. 206, v. r. :—पटल-पट-वासं...(l. 2),...उच्चै रटति च...(l. 3).

2 SHV., MS., f. 34, v. 145; SP., v. 180, p. 29 [विज्जकायाः]; SMV., p 47, v r :—...विज्जाकां तामजानता(l. 1),...दण्डिनाऽप्युक्तं...(l. 2) [विज्जाकायाः] ; SRB , v. 54, p. 38.

वदद्भिरङ्गैः कृत-रोम-विक्रियै-
र्जनस्य तूष्णीं भवतोऽयमञ्जलिः ॥४॥[1]
विज्जाकायाः । [वंशस्थ-विलम्]

असती-चरित ।

(105)

दृष्टिं हे प्रतिवेशिनि क्षणमिहाप्यस्मद्-गृहे दास्यसि
प्रायेणास्य शिशोः पिता न विरसाः कौपीरपः पास्यति ।
एकाकिन्यपि यामि सत्वरमितः स्रोतस्तमालाकुलं
नीरन्ध्रास्तनुमालिखन्तु जरठच्छेदा नल-ग्रन्थयः ॥५॥[2]
विज्जाकायाः । [शार्दूल-विक्रीडितम्]

1 SSV., v. 158, p. 25; SSV., MS., p. 56 [भिज्जाकायाः] ; SRB , v. 35, p. 34.

2 SP., v. 3769, p. 567; SUK., 2. 14. 1, p. 77 [विद्यायाः] ; SMV., p. 301, v. r.:—तद्वनमितः...(l. 3) [बिज्जाकायाः] ; SRB., v. 43, p. 369, v. r. : —...तद्वरमितः...(l. 3).

Quoted in thefollowing rhetorical works :—SD., v.43, p. 215, l. 6; SKB , p. 72, v. r. like SRB.; KS., p. 35,v.r. :—प्रायो नास्य शिशोः पिताऽद्य विरसाः...(l 2),...तद्वरमितः...(l. 3), नीरन्ध्राः पुनरालिखन्तु...(l. 4); KĀS., p. 23 v. r. like SKB. ; KD , p. 124, v. r. :—...तद्वनमितः...(l. 3) , KVS., p 156, v. r.: नीरन्ध्राः स्तनमालिखन्तु...(l. 4); AVM., p. 12,v. r. · (l. 1) like KVS, प्रायो नैव शिशोः पिताऽद्य विरसाः...(l. 2), ...तद्वरमितः...(l. 3),...वपुरालिखन्तु...(l. 4) , SVV., p. 5, v. r..—प्रायो नैव etc. like above KVS., (l. 2),...तदद्रुतमितः...(l. 3).

(106)

वयं बाल्ये बालांस्तरुणिमनि यूनः परिणता-
वपीच्छामो वृद्धांस्तदिह कुल-रक्षा समुचिता।
त्वयारब्धं जन्म क्षपयितुमनेनैक-पतिना
न मे गोत्रे पुत्रि क्वचिदपि सती-लाञ्छनमभूत् ॥६॥[1]
विद्यायाः। [शिखरिणी]

(107)

सिकतिल-तलाः सान्द्रच्छाया-तटान्त-विलम्बिनः
शिशिर-मरुतां नीतावासाः[2] क्वणज्जल-रङ्कवः।
अविनयवती-निर्विच्छेद-स्मर-व्यय-दायिनः
कथय मुरले केनामी ते कृता निचुल-द्रुमाः ॥७॥[3]
विद्यायाः। [हरिणी]

1 SUK., 2. 13. 1, p. 76; SUK., MS., v. 2. 61., v. r. :—...अयुक्तेन विधिना (l. 3) ; SP., v. 3761, p. 565, v. r. :—...वृद्धान् परिणय-विधिस्तु स्थितिरिति (l. 2) ; SRB., v. 32, p. 368, v. r. :—...वृद्धान् परिणय-विधौ नः स्थितिरियम् (l. 2).

Quoted in KM., p. 26, v. r. :—...वृद्धान् परिणय-विधेस्तु स्थितिरियम् (l. 2),...क्षपयितुममार्गेण किमिदं (l. 3), न नो...(l. 4), KVS. p. 36, l. 3-4 from the bottom, v. r. :—...डिम्भांस्तरुणि... (l. 1), वपीप्सामो वृद्धान् परिणय-विधिस्तु स्थितिरियम् (l. 2),...क्षपयितुमयुक्तेन विधिना (l. 3), न नो...(l. 4).

2 नित्यावासाः ? 3 SUK., 2. 12. 1, p. 75.

ग्राम्या ।

(108)

मञ्चे रोमाञ्चिताङ्गी रति-मृदित-तनोः[1] कर्कटी-वाटिकायां
कान्तस्याङ्के प्रमोदादुभय-भुज-परिष्वक्त-कण्ठे निलीना ।
पादेन प्रेङ्खयन्ती मुखरयति मुहुः पामरी फेरवाणां
रात्रावुत्रास-हेतोर्वृति-शिखर-लता-लम्बिनीं कम्बु-मालाम् ॥८॥[2]

विद्यायाः । [स्रग्धरा]

विरहिणी ।

(109)

देवेन प्रथमं जितोऽसि शशभृल्लेखाभृताऽनन्तरं
बुद्धेनोद्धत-बुद्धिना स्मर ततः कान्तेन पान्थेन मे ।
त्यक्त्वा तान् बत हंसि मामतिकृशां बालामनाथां स्त्रियं
धिक् त्वां धिक् तव पौरुषं धिगुदयं
धिक्कार्मुकं धिक् शरान् ॥९॥[3]

विद्यायाः । [शार्दूल-विक्रीडितम्]

पथिक-कामिनी ।

(110)

मेघैर्व्योम नवाम्बुभिर्वसुमती विद्युल्लताभिर्दिशो
धाराभिर्गगनं वनानि कुटजैः पूरैर्वृता निम्नगाः ।

1 रति-मृदित-तनुः ? 2 SUK., 2. 21. 4, p 82.

3 SUK., MS. v. 2. 512; SUK., 2. 103. 2, p. 135.

एकां घातयितुं वियोग-विधुरां दीनां वराकीं स्त्रियं
प्रावृट्-काल हताश वर्णय कृतं मिथ्या किमाडम्बरम् ॥१०॥[1]
विज्जकायाः। [शार्दूल-विक्रीडितम्]

मुख।

(111)

कोषः स्फीततरः स्थितानि परितः पत्राणि दुर्गं जलं
मैत्रं मण्डलमुज्ज्वलं चिरमधो नीतास्तथा कण्टकाः।
इत्याकृष्ट-शिलीमुखेन रचनां कृत्वा तदप्यद्भुतं
यत् पद्मेन जिगीषुणापि न जितं मुग्धे त्वदीयं मुखम् ॥११॥[2]
विज्जाकायाः। [शार्दूल-विक्रीडितम्]

दृष्टि।

(112)

जनयति जन-नाथ दृष्टिरेषा
तव नव-नील-सरोरुहाभिरामा।
प्रणयिषु सुसमाश्रितेषु लक्ष्मी-
मरिषु च भङ्गमनङ्गमङ्गनासु ॥१२॥[3]
विद्यायाः [पुष्पिताग्रा]

1 SP., v. 3900, p. 592.

2 SSV., v. 1523, p. 257; SRB., v. 202, p. 275; SP., v. 3322, p. 480, v. r.:—मित्रैर्मण्डलं...(l. 2) [विज्जकायाः]

3 SUK., MS., v. 3. 31, v. r.:—प्रणयिषु च... (l. 3); SUK., p. 191, v. r.:—अरिषु च भङ्गमनङ्गमङ्गनानाम् (l. 4).

दूतीं प्रति स्वावस्था-कथनम् ।

(113)

गते प्रेमाबन्धे हृदय-बहु-मानेऽपि गलिते
निवृत्ते सद्भावे जन इव जने गच्छति पुरः ।
तथा चैवोत्प्रेक्ष्य प्रिय-सखि गतांस्तांश्च दिवसान्
न जाने को हेतुर्दलति शतधा यन्न हृदयम् ॥१३॥[1]
विज्जाकायाः [शिखरिणी]

सखी-वाच्यता ।

(114)

नार्याः सा रति-शून्यता नयनयोर्यद्दृष्टि-पाते स्थितः
कामी प्राप्त-रतार्थ एव न भवत्यालिङ्गितुं वाञ्छति ।
आश्लेषादपि यापरं मृगयते धिक् तामयोग्यां स्त्रियं
श्रोणी-गोचरमागतो रति-फलं प्राप्नोति तिर्यङ् न किम् ॥१४॥[2]
विज्जिकायाः । [शार्दूल-विक्रीडितम्]

प्रोषित-भर्तृका-प्रिय-संवाद ।

(115)

विज्ञप्तिरेषा मम जीव-बन्धो
तत्रैव नेया दिवसाः कियन्तः ।

1 SSV., v. 1141, p 191 ; SRB., v. 7, p. 300, v. r. :— ...प्रणय-बहु-माने विगलिते (l. 1); ...प्रणयिनि जने...(l. 2), तदुत्प्रेक्ष्योत्प्रेक्ष्य...(l. 3).

2 SSV., v. 1175, p. 198.

संप्रत्ययोग्य-स्थितिरेष देशः
करा हिमांशोरपि तापयन्ति ॥१५॥[1]
विजायाः । [उपजातिः]

सम्भोग ।

(116)

धन्याऽसि या कथयसि प्रिय-सङ्गमेऽपि
नर्मोक्ति-चाटुक-शतानि रतान्तरेषु ।
नीवीं प्रति प्रणिहिते तु करे प्रियेण
सख्यः शपामि यदि किञ्चिदपि स्मरामि ॥१६॥[2]
विद्यायाः । [वसन्त-तिलकम्]

1 SUK., MS., v. 2. 279; SUK., 2. 56. 4., p. 106[विद्यायाः]; SSS., MS., f. 45 (a), v. r. :—प्राणेश विज्ञप्तिरियं मदीया (l. 1), कला हिमांशोरपि...(l. 4).

2 SUK., MS., 2. 698; SUK., 2. 140. 2, p. 159, v. r. :—...यत् कथयसि...(l. 1), नर्म-स्मितं च वचनं च रसं च तस्य (l. 2), KVS., v. 298, p. 90, reading like above SUK., SP., v. 3746, p. 562, [विज्जकायाः] ; SRB., v. 10, p. 343, reading like SP. [विज्जकायाः] ; SSS., MS., f. 58 (b) [विज्जाकायाः] ; SMV., p. 299, v. r. :—यदि किञ्चिदिह...(l. 4) [बिज्जाकायाः] ; SSV., v. 2142, p. 369, v. r. —विस्रब्ध-चाटुक-शतानि...(l. 2), नीवीं प्रति प्रणिहितश्च करः प्रियेण (l. 3), सख्यै शपामि...(l. 4).

Quoted in the following rhetorical works :—KM., p. 67, v. r. :—धन्यास्तु याः कथयतः...(l. 1), l. 2 and 3 like SSV., सख्यः

सुरत-केलि ।

(117)

उन्नमय्य स-कच-ग्रहमास्यं
चुम्बति प्रियतमे हठ-वृत्त्या ।
हुं ममेति वदनान्तर-लीनं
जल्पितं जयति मानवतीनाम् ॥११७॥[1]

विज्जाकायाः । [स्वागता]

तडागान्योक्ति ।

(118)

माद्यद्-दिग्गज-दान-लिप्त-करट-प्रक्षालन-क्षोभिता
व्योम्नः सीम्नि विचेरुरप्रतिहता यस्योर्मयो निर्मलाः ।

शपामि (l. 4); SD., pp. 111-112, v. r. —l. 2 and 4 like KM.; AK., p. 166, v. r.:—विश्रब्ध-चाटुक-शतानि...(l. 2), सख्यः... (l. 4); KP., p. 136, Banhatti's ed., v. r.:—l. 1 like AK.; KD., pp. 228-229, reading like KP.; SVV., p. 4, v. r.:—विस्रब्ध-चाटुक-शतानि...(l. 2).

1 SSV., v. 2090, p. 359; SP. v. 509, p. 75, v. r:—हुँ हुँ etc. (11 times) (l. 3), कूजितं भवति मान-धनायाः (l. 4) [विज्जकायाः]; SRB., v. 37, p. 189, v.r.:—कूजितं जयति मान-धनाया हू हु हूँ हु हु हु हूँ हु हु हू हूँ ।

Quoted in the following rhetorical works:—SKB., pp. 74, 517, v.r.:—हुं हुं मुञ्च मम मेति च मन्द-जल्पितं... (p. 74), मन्दं जल्पितं (p. 517); KAS., p. 26, v.r.:—हुं हुं हुं न न ममेति युवत्या जल्पितं जयति मान-धनायाः ।

कष्टं भाग्य-विपर्ययेण सरसः कल्पान्तर-स्थायिन-
स्तस्याप्येक-बक-प्रचार-कलुषं कालेन जातं जलम् ॥१८॥[1]
विज्जकायाः । [शार्दूल-विक्रीडितम्]

दैवाख्यान ।

(119)

प्रिय-सखि विपद्-दण्ड-प्रान्त-प्रपात-परम्परा-
परिचय-चले चिन्ता-चक्रे निधाय विधिः खलः ।
मृदमिव बलात् पिण्डीकृत्य प्रगल्भ-कुलालवद्
भ्रमयति मनो नो जानीमः किमत्र करिष्यति ॥१९॥[2]
विज्जकायाः । [हरिणी]

(120)

विरम विफलायासादस्माद् दुरध्यवसायतो
विपदि महतां धैर्य-ध्रंशं यदीक्षितुमीहसे ।

1 SP., v. 1131, p. 184; SMV., p. 104, v.r.......दान-दिग्ध ...प्रक्षालनात्... (l. 1); SRB., v. 11, p. 230.

Quoted in KS., p. 217, l. 22-23, v.r.:—माद्यद्दिग्गज-गण्ड-भित्ति-कषणैर्भग्न-स्रवच्चन्दनः... (l. 1).

2 SP., v. 451, p. 67; SSV., v. 3137, p. 518, v.r..— किमत्र विधास्यति (l. 4); SRB., v. 86, p. 97, v r.:—...चिन्तां चक्रे... (l. 2).

अयि जड-विधे कल्पापाय-व्यपेत-निज-क्रमाः
कुल-शिखरिणः क्षुद्रा नैते न वा जल-राशयः ॥२०॥[1]
विज्ञाकायाः । [हरिणी]

कलम-कण्डनी-गीति ।

(121)

विलास-मसृणोल्लसन्मुसल-लोल-दोः-कन्दली-
परस्पर-परिस्खलद्-वलय-निःस्वनोद्बन्धुराः ।
लसन्ति कल-हुंकृति-प्रसभ-कम्पितोरः-स्थल-
त्रुटद्-गमक-सङ्कुलाः कलम-कण्डनी-गीतयः ॥२१॥[2]
विज्जकायाः । [पृथ्वी]

चम्पक ।

(122)

केनापि चम्पक-तरो वत रोपितोऽसि
कु-ग्राम-पामर-जनान्तिक-वाटिकायाम् ।

1 SSV., v. 3138, p. 518; SSV., MS., v. 3135; SRB., v. 14, p. 81, v. r..—.. विरसायासाद् ..(l. 1),...धैर्य-ध्वंसं.. (l. 2).

2 SMV., p 231; SP., v, 582, p. 94 [विज्जकायाः]; SRB., v. 41, p. 218.

Quoted in the following rhetorical works:—SKB., p. 517, v.r..—...वलय-निःस्वनोद्न्तुराः (l. 2), हरन्ति...(l. 3).

यत्र प्ररूढ-नव-शाक-विवृद्ध-लोभाद्
भो भग्न-वाट-घटनोचित-पल्लवोऽसि ॥२२॥[1]
विज्जाकायाः । [वसन्त-तिलकम्]

तरु ।

(123)

सुच्छायं फल-भार-नम्र-शिखरं सर्वार्ति-शान्ति-प्रदं
त्वामालोक्य सु-भूरुहं खलु वयं मार्गं विहायाऽऽगताः ।
अन्तस्ते यदि कोटरोदर-चलद्-व्यालावली-विस्फुरद्-
वक्त्रोद्भ्रान्त-विषानलातिभयदं धन्यस्तदानीं भवान् ॥२३॥[2]
विद्यायाः । [शार्दूल-विक्रीडितम्]

सूर्योदय-वर्णन ।

(124)

उन्निद्र-कोकनद-रेणु-पिशङ्गिताङ्गा
गायन्ति मञ्जु मधुपा गृह-दीर्घिकासु ।
एतच्चकास्ति च रवेर्नव-बन्धु-जीव-
पुष्पच्छदाभमुदयाचल-चुम्बि बिम्बम् ॥२४॥[3]
विज्जाकायाः । [वसन्त-तिलकम्]

1 SP., v. 1003, p. 160; SMV , p. 111; SRB., v. 67, p. 249, v. r..—केनाल .(l. 1),...प्रवृद्ध-वन-शाक-विवृद्धि . (l. 3).

2 SUK., MS., v. 4. 243; SUK., 4. 49. 3., p. 260, v.r. :—...धन्यस्तदानीं...(l. 4).

3 SRB., v. 8, p 342; SP., v. 3736, p. 560, v r. :—...

वर्षा ।

(125)

सोत्साहा नव-वारि-भार-गुरवो मुञ्चन्तु नादं घना
वाता वान्तु कदम्ब-रेणु-शबला नृत्यन्त्वमी बर्हिणः ।
मग्नां कान्त-वियोग-दुःख-जलधौ दीनां विलोक्याङ्गनां
विद्युत् प्रस्फुरसि त्वमप्यकरुणा स्त्रीत्वेऽपि तुल्ये सति ॥२५॥[1]

विज्ञाकायाः । [शार्दूल-विक्रीडितम्]

(126)

अस्थिरमनेक-रागं गुण-रहितं नित्य-वक्र-दुष्प्रापम् ।
प्रावृषि सुरेन्द्र-चापं विभाव्यते युवति-चित्तमिव ॥२६॥[2]

विज्ञाकायाः । [आर्या]

(127)

मलिन-हुत-भुग्-धूम-श्यामैर्दिशो मलिना घनै-
रविरल-तृणैः श्यामा भूमिर्नवोद्गत-कन्दलैः ।
सुरत-सुभगो नूनं कालः स एव समागतो
मरण-शरणा यस्मिन्नेते भवन्ति वियोगिनः ॥२७॥[3]

विज्जकायाः । [हरिणी]

मत्त-मधुपा (l. 2)·

Quoted in the following rhetorical works:—KP., p. 192, Banhattis' ed.; KD., p. 290, v. r. ·—.. पुष्पच्छटाभम् (l. 4); VJ., p. 61, v. r.: ...।पशङ्कितास्ङ्गा ..(l. 1), गुञ्जन्ति...कमलाकरेषु (l. 2), पुष्पच्छटाभम्.. (l. 4).

1 SMV., v. 28, p. 223. 2 SMVS., MS., f. 96 (b).
3 SP., v. 3867, pp. 585-6.

वसन्त-वर्णन ।

(128)

किंशुक-कलिकान्तर्गतमिन्दु-कला-स्पर्धि केसरं भाति ।
रक्त-निचोलक-पिहितं धनुरिव जतु-मुद्रितं वितनोः ॥२८॥[1]
विज्ञाकायाः । [आर्या]

समस्या ।

(129)

थूथूकृत्य वमद्भिरध्वग-जनैरप्राप्त-कण्ठं पयः
शुष्यत्तालु-गलैर्विरज्य लवणोदन्वानुपालभ्यते ।
केन क्षार-खले वृथैव भवतो नामामृतं निर्मितं
पाथोधिर्जलधिः पयोधिरुदधिर्वारां निधिर्वारिधिः ॥२९॥[2]
विद्यायाः । [शार्दूल-विक्रीडितम्]

33. VIKAṬANITAMBĀ

चाटु ।

(130)

अभिहिताऽप्यभियोग-पराङ्मुखी
प्रकटमङ्ग-विलासमकुर्वती ।

1 SMV., p. 208; SP., v. 3794, p. 571 [विज्जकायाः]; SRB., v. 11, p. 346 [विज्जकायाः].
2 SUK., MS., v. 5. 365; SUK., 5. 74. 1, p. 326.

उपरि ते पुरुषायितुमक्षमा
नव-वधूरिव शत्रु-पताकिनी ॥१॥[1]
विकटनितम्बायाः । [द्रुत-विलम्बितम्]

(131)

दिग्-वधू-वदन-चुम्बि चेर्ष्यया[2]
वीक्ष्य सद्युति-दिवा भवद्यशः ।
दर्शितः पृथु-पयोधरोद्गम-
स्तेन सापि परिरभ्यतेऽखिला ॥२॥[3]
विकटनितम्बायाः । [रथोद्धता]

अभिसारिका-सञ्चार ।

(132)

क्व प्रस्थिताऽसि करभोरु घने निशीथे
प्राणाधिपो वसति यत्र मनः-प्रियो मे ।
एकाकिनी वद कथं न बिभेषि बाले
नन्वस्ति पुङ्खित-शरो मदनः सहायः ॥३॥[4]
विकटनितम्बायाः । [वसन्त-तिलकम्]

1 SSV., v. 2489, p. 424.
2 सेर्ष्यया ?
3 SSV., v. 2488, p. 424.
4 SP., v. 3610; CS, MS., v.r. —प्राणेश्वरो (l. 2); SSS., MS. f. 13 (a), v.r. :—प्राणाधिको...जनः प्रियः...(l. 2).
Quoted in SKB., p. 254, v.r. :—प्राणेश्वरो (l. 2).

नव-वधू-सङ्गमे सखी-वाक्यम्।

(133)

बाला तन्वी मृदु-तनुरियं त्यज्यतामत्र शङ्का
द्रष्टा काचिद् भ्रमर-भरतो मञ्जरी भज्यमाना।
तस्मादेषा रहसि भवता निर्दयं पीडनीया
मन्दाक्रान्ता विसृजति रसं नेक्षु-यष्टिः समग्रम् ॥४॥[1]

विकटनितम्बायाः। [मन्दाक्रान्ता]

मानिनी।

(134)

अनालोच्य प्रेम्णः परिणतिमनादृत्य सुहृद-
स्त्वयाऽकाण्डे मानः किमिति सरले प्रेयसि कृतः।
समाकृष्टा ह्येते विरह-दहनोद्भासुर-शिखाः
स्व-हस्तेनाङ्गारास्तदलमधुनाऽरण्य-रुदितैः ॥५॥[2]

विकटनितम्बायाः। [शिखरिणी]

1 SP,, v. 3671, p. 547; SSV., v. 1401, p. 235, v.r..—...मृदुरियमिति...(l. 1), दृष्टा क्वापि...मञ्जरी भग्न-पुष्पा (l. 2),...नेक्षु-यष्टिः कदाचित् (l. 4); SMV., p. 273, v r.'—कृश-तनुरिति...(l 1), ...वल्लरी भज्यमाना (l. 2); SRB., v. 2, p. 332, v.r.:—दृष्टा क्वापि ...(l. 2).

2 KVS., p. 115; SSV., v. 11‹0, p. 197, v.r.:—सरले सम्प्रति कृतः (l. 2), प्रलय-दहन (l. 3), SRB., v. 14, p. 322, v.r. like SSV.

नायिकाद्भुत ।

(135)

लावण्य-सिन्धुरपरैव हि केयमत्र
यत्रोत्पलानि शशिना सह संप्लवन्ते ।
उन्मज्जति द्विरद-कुम्भ-तटी च यत्र
यत्रापरे कदल-काण्ड-मृणाल-दण्डाः ॥६॥[1]
विकटनितम्बायाः । [वसन्त-तिलकम्]

मध्य-भाग ।

(136)

अव्ययि साहसकारिणि किं तव चङ्क्रमणेन ।
टसदिति भङ्गमवाप्स्यसि कुच-युग-भार-भरेण ॥७॥[2]
विकटनितम्बायाः । [दोहडिका][3]

सम्भोग ।

(137)

कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनाद्
वासश्च श्लथ-मेखला-गुण-धृतं किञ्चिन्नितम्बे स्थितम् ।

1 SUK., 2. 4. 3, p. 70.

Quoted in the following rhetorical works —VV., p. 33, v.r. :—...कदलि-काण्ड.. (l. 4); SKB., p. 396, v r. like VV.,; DL., p. 205, v.r. like VV.,; KAS., p. 47, Cappeller's ed.; KA.; KVS., p. 36, l. 4 read as l. 2 here, l. 2 as l. 3, and l. 3 as l. 4.

2 SSV., v. 1549, p. 261.

3 For Dohadikā, see ChanM., v. 261, p. 172.

एतावत् सखि वेद्मि केवलमहो तस्याङ्ग-सङ्गे पुनः
कोऽसौ काऽस्मि रतं च किं सखि शपे स्वल्पापि मे न स्मृतिः ॥८॥[1]
विकटनितम्बायाः । [शार्दूल-विक्रीडितम्]

मधुकरान्योक्ति ।

(138)

अन्यासु तावदुपमर्द-सहासु भृङ्ग
लोलं विनोदय मनः सुमनोलतासु ।
मुग्धामजात-रजसं कलिकामकाले
व्यर्थं कदर्थयसि किं नवमालिकायाः ॥६॥[2]
विकटनितम्बायाः । [वसन्त-तिलकम्]

Dohaḍikā is the same as the Prākṛta metre dohā, a mātrā metre; PrākPaın., v. 78-79, pp. 138-139, Nārāyana Bhaṭṭa in his Comm. on the VṛtRat., p. 129.

1 KVS., v. 296, p. 89; SSS., MS., f. 58 (b).

Quoted in the following rhetorical works:—KM., p. 67, v. r.—तद्वासः श्लथ...(l. 2),...रतं नु किं कथमपि स्वल्पापि... (l. 4); SKB., p. 504, v.r.:—कोऽसि...रतं (l. 4), KS., p. 94, v. r —...वेद्मि साम्प्रतमहं . (l. 3), .रतं तु किं कथमिति स्वल्पापि . (l. 4).

2 SP., v. 823, p. 123, SSV., 735, p. 117; SRB., v. 79, p. 234, v.r..—बाला कदर्थयसि...(l.4); PR., v. 26, p. 86, v.r. like above.

Quoted in the following rhetorical works:—AK., p. 275; DR., p 90, v.r.:—...नव-मल्लिकायाः (l. 4), AM., p. 26.

भ्रमर ।

(139)

अपसर मधुकर दूरं परिमल-बहलेऽपि केतकी-कुसुमे
इह नहि मधु-लव-लाभो भवति परं धूलि-धूसरं वदनम् ॥१०॥[1]
विकटनितम्बायाः । [आर्या]

वसन्त ।

(140)

किं द्वारि दैव-हतके सहकारकेण
संवर्धितेन विष-वृक्षक एष पापः ।
यस्मिन् मनागपि विकास-विकार-भाजि
घोरा भवन्ति मदन-ज्वर-सन्निपाताः ॥११॥[2]
विकटनितम्बायाः । [वसन्त तिलकम्]

1 PV., MS., t, 58 (b) v.1. मधु-लव-लेशो ; SRB., p. 222, v. 50.

2 SSV., v. 1682, p. 285; SMV , p. 201.

Quoted in SKB. thrice, pp. 139, 617, 625, v.r :— देव हतके... (l. 1)...विष-पादप...(l. 2), भीमा भवन्ति...(l. 4).

SUPPLEMENT

PRAKRIT POETESSES

ANULAKṢMĪ

[असती]

जं तुज्झ सई जाआ असईओ जं च सुहअ अम्हे वि ।
ता किं फुट्टउ[1] बीअं तुज्झ समाणो जुआ णत्थि ॥१॥[2]

अणुलच्छीए

1 Cp PrāSar., p. 69, PrāV., 8. 4. 177, p. 123 and 8. 4. 231, p. 129; PrākPaiṅ., p. 52, l. 4, PrāPra., 8. 53, p. 238. Alt. forms: फुडउ ; cp PrāPra., op. cit.

2 GāthSS., 3. 28, "स्व भर्तरि विरागं सूचयन्ती कमप्यसती सतीं निज-भार्यां बहु-मन्यमानं युवानं स-वैदग्ध्यानुरागमाह" इति गङ्गाधर-भट्टः ।

The metre of this and the following verses is either āryā or some its sub-divisions. The Prākrta names are as follows.—

Samskṛta.	Prākrta
pathyāryā	gāhā
upagīti	gāhu
udgīti	viggāhā
gīti	uggāhā
āryā-gīti	khandhā

Cp. PrākPain., p. 52f.

It is of interest to note that the mātrā metres gāhinī, sihiṇī, ukkacchā, rolā, gandhā, etc. recorded in the PrākPaiṅ. are not found in Sanskrit at all. The metre dohā is the same as dohaḍikā, recorded by Vaidya Gaṅgādāsa in his Chandomañjarī and Pajjhalia same as Pajjhaṭikā, noticed by Vaidya Gangādāsa in ChanM., and Nārāyana Bhaṭṭa in his

यत्तव सती जाया असत्यो यच्च सुभग वयमपि ।
तत् किं स्फुटतु बीजं तव समानो युवा नास्ति ॥१॥

[अनुत्सहमान-नायकं प्रति धूर्ता-वचनम्]।

(2)

ण वि तह छेअ[1]-रआइँ[2] वि हरन्ति पुनरुत्त-राअ-रसिआइ ।
जह जत्थ व तत्थ व जह व तह व सब्भाव-णेह[3]-रमिआइं ॥२॥[4]

अनुलच्छीए ।

नापि तथा छेक-रतान्यपि हरन्ति पुनरुक्त-राग-रसिकानि ।
यथा यत्र वा तत्र वा यथा वा तथा वा सद्भाव-
स्नेह-रमितानि ॥२॥

ṭikā on the Vṛtta-ratnākara. There is indeed a large no. of mātrā metres in Prākṛta, the equivalents of which are never found in Sanskrit.

1 "छेकानामपूर्वापूर्व-शिल्प-कुशलानाम्" इति गङ्गाधर-भट्टः । For छेक, meaning 'domesticated', see Ksīrasvāmin's AmarKU. on AmarK, II. 5. 44, p. 91—'छायन्ते छेकाः पञ्जरादौ स्थाप्यन्ते' ।

2 The use of in stead of anusvāra in these verses is significant. A syllable followed by an anusvāra becomes long and comprises of two mātrās whereas a syllable followed by a candra-bindu is short and has one mātrā only.

3 PaiLNM., v. 120, p. 33; PrāV., 8. 2. 77, p. 50, cp. 8. 4. 406, p. 163 & 8. 4. 332, p. 146, etc.; PrāPra., "उपरि लोपः क-ग-ड-त-द-प-ष-साम्", 3. 1, p. 57. Alt. form: सणेहो, according to the rule "स्नेहे वा", PrāPra., 3. 64, p. 91.

4 GāthSS., 3. 74.

[सखीं प्रति नायिकोक्तिः]

(3)

दिढ-मूल-बन्ध-गण्ठी[1] व्व मोइआ कह वि तेण मे वाहू ।
अम्हेहिँ वि तस्स उरे खुत्त व्व समुक्खआ थणआ[2] ॥३॥[3]

[अनुलच्छीए]

दृढ-मूल-बन्ध-ग्रन्थी इव मोचितौ कथमपि तेन मे वाहू ।
अस्माभिरपि तस्योरसि निखाताविव समुत्खातौ स्तनौ ॥१॥[1]

[वट]

(4)

हसिअं स-हत्थ-तालं सुक्ख-[4]वडं उवगएहिं पहिएहिं ।
पत्तअ-फलाणं सरिसे उड्डीणे सूअ-विन्दम्मि ॥४॥[5]

अणुलच्छीए

हसितं स-हस्त-तालं शुष्क-वटमुपगतैः पथिकैः ।
पत्र-फलानां सदृशे उड्डीने शुक-वृन्दे ॥४॥

1 The anusvāra in गंठि is inserted in accordance with the sūtra "वक्रादिषु," PrāPra., 4. 15, p. 105; cp. PrāV., 8. 1. 35, p. 8 and 8. 4. 120, p. 117. Further use: ṆāDKS., 1.1.

2 PrāV., 8. 4. 350, p. 150. Further uses: KumārPC., I. 7, p. 7; 3. 78, p. 107

3 GāthSS., 3, 76.

4 Act. form: सुक्क ; PrāV., 8. 2. 5, p. 41, शुष्क-स्कन्दे वा । Further uses: NāDKS., 2.6; SurC., 3. 95; PrāDĀ., p. 156.

5 GāthSS., 3. 63. Two interpretations given. See Introduction.

2. ASULADDHĪ

[सखीं प्रति प्रोषित-भर्तृकाया[1] उक्तिः]

(5)

सहि दुम्मेन्ति[2] कलम्बाइं जह मं तह ण सेस-कुसुमाइं ।
णूणं इमेसु दिअहेसु वहइ गुडिआ-धणु कामो ।।१।।[3]

असुलद्धीए ।

सखि व्यथयन्ति कदम्बानि यथा मां तथा न शेष-कुसुमानि ।
नूनमेषु दिवसेषु वहति गुटिका-धनुः कामः ।।

1 One of the mood-types of heroines.—"स्व-पर-स्त्रीणामवस्थाम् [as distinguished from those of सामान्य-i. e. गणिका] आह—स्वाधीन-पतिका, प्रोषित-भर्तृका, खण्डिता, कलहान्तरिता, वासक-सज्जा, विरहोत्कण्ठिता, विप्रलब्धा, अभिसारिका चेति स्व-स्त्रीणामष्टावस्थाः" ; cp. DR., 2. 23f, p. 48f.; SD., 3. 72, p. 120.

2 From दूम, as a substitute for the root दू : PrāV., 8. 4. 23, p. 107 "दूङो दूमः" ; PrāPra., 8. 8, p. 221. दावयन्ति is preferable to व्यथयन्ति (given in the printed ed.) Alt. reading given· दुर्मनायन्ते and दूनयन्ति । For the participial forms of दू, see SetB., 10. 63; SupāsC., 296.

3 GāthSS., 2. 77, "गुटिकाकारेण कदम्ब-कुसुमेन कुसुमास्त्रो मां तापयतीति भावः । एतेन वसन्तापेक्षयाऽपि वर्षा-कालो विरहिणां दुःसह इति ध्वनितम्"—इति गङ्गाधर-भट्टः ।

[नायकं प्रति दूत्युक्तिः]

(6)

णाहं दूई ण तुमं पिओ त्ति को अम्ह एत्थ वावारो[1]।
सा मरइ तुज्झ अअसो तेण अ धम्मक्खरं भणिमो ॥२॥[2]

असुलद्धीए

नाहं दूती न त्वं प्रिय इति कोऽस्माकमत्र व्यापारः।
सा म्रियते तवायशस्तेन च धर्माक्षरं भणामः ॥२॥

3. AVANTISUNDARĪ

[विरहिण्युक्ति]

(7)

किं तं पि हु वीसरिअं णिक्किव जं गुरु-अणस्स मज्झम्मि।
अहिधाविऊण गहिओ तं ओहुर-उत्तरीआए ॥१॥[3]

ओंदिसुंदरीए

कि तदपि हा विस्मृतं निष्कृप यद् गुरु-जनस्य मध्येऽपि।
अभिधाव्य गृहीतस्त्वं स्रस्तोत्तरीयया ॥१॥

1 Further uses: Vik., p. 17; PrāSRM., gāthās 91 and 121.

2 GāthSS., 2. 78.

Alt. form उहुर। For the word meaning अवाङ्मुख, see GauḍV., verses 606, 686, etc.

3 See under विहलम्मि ओहुडं ओहुरं, etc., DeśīNM., 1. 157. Quoted in connection with the meaning of ओहुरं as is found used by अवन्तिसुन्दरी। "ओहुरं अवनतं स्रस्तं चेत्यवन्तिसुन्दरी। यदुदाहरतिस्म—"

[विरहयुक्ति]

(8)

खण-मित्त[1]-कलुसिआए ललिआलय-वल्लरी-समोत्थरिअं[2] ।
भमर-भरोहुरयं पङ्कयं व भरिमो मुहं तीए ॥२॥[3]

ओंदिसुंदरीए

क्षण-मात्र-कलुषिताया ललितालक-वल्लरी-समवस्तृतम् ।
भ्रमर-भरावनतं पङ्कजमिव स्मरामि मुखं तस्याः ॥२॥

[पत्युपहास]

(9)

उवहसए एराणिं[4] इन्दो इन्दीवरच्छि एत्ताहे[5] ।
इंदमह-पेच्छिए तुह मुहस्स सोहं णिअच्छन्तो[6] ॥३॥[7]

ओंदिसुंदरीए

उपहसतीन्द्राणीमिन्द्र इन्दीवराक्षीदानीम् ।
कौमार-प्रेक्षिते तव मुखस्य शोभां पश्यन् ॥३॥

1 Alt. form मेत्ओ ; PrāV., 1. 81; PrāSRM., gāthā 145.

2 Cp. PauCar., 3. 78

3 See under विहलम्मि ओहुडं, etc., op. cit.

4 Cp. DeśīNM., 1. 147. 5 PrāV., 8. 2. 134.

6 Prā V., 8. 4. 181; cp. GātSS. 238.

7 DeśīNM., 1. 81. This verse has been quoted by Hemacandra in connection with the meaning of the word इंदमहो, as is found in the use of Avantisundarī—"इंदमह कौमारमित्यवन्तिसुन्दरी । यदुदाहरति स्म—"। Rājaśekhara quotes three times his wife Avantisundarī in his KM : —

4. MĀDHAVĪ

[दुर्विदग्ध-नायकं प्रति दूत्युक्तिः]

(10)

णूमेन्ति[1] जे पहुत्तं कुविअं दासा व्व जे पसाअअन्ति ।
ते व्विअ महिलाणँ पिआ सेसा सामि व्विअ अराआ[2] ॥[3]

माहवीए

P. 20 GOS., ed.: "इयमशक्तिर्न पुनः पाकः" इत्यवन्तिसुन्दरी ।

P. 46. "विदग्ध-भणिति-निवेद्यं वस्तुनो रूपं न नियत-स्वभावम्" इत्यवन्तिसुन्दरी । तदाह—

"वस्तु-स्वभावोऽत्र कवेरतन्त्रो गुणागुणावुक्ति-वशेन काव्ये ।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं निन्दंस्तु दोषाकरमाह धूर्तः ॥

P. 57: "अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रक्रान्तमिदमस्य संविधानकं प्रक्रान्तं मम, गुडूची-वचनोऽयं मृद्वीका-वचनोऽहम्, अनादृत-भाषा-विशेषोऽयम् अहमादृत-भाषा-विशेषः, प्रशान्त-ज्ञातृकमिदम्, देशान्तरित-कर्तृकमिदम्, उच्छिन्न-निबन्धन-मूलमिदम्, म्लेच्छितकोप-निबन्धनमिदमित्येवमादिभिः कारणैः शब्द-हरणे अर्थ-हरणे चाभिरमेत" इत्यवन्तिसुन्दरी ।

1 Alt. forms: णूमन्ति and नूमन्ति ; PrāV., 8. 4. 21.

2 "वराकाः । प्रेम-सद्भावाप्राप्त्या शोच्या इत्यर्थ" इति गङ्गाधर-भट्टः ॥

3 GāthSS., 1. 91.

गोपायन्ति ये प्रभुत्वं कुपितां दासा इव ये प्रसादयन्ति ।
त एव महिलानां प्रियाः शेषाः स्वामिन एव वराकाः ॥

5. PRAHATĀ

[स्वाधीन-भर्तृकायाः स्व-सौभाग्य-कथनम्]

(11)

एक्कं पहरुव्विण्णं हत्थं मुह-मारुएण वीअन्तो ।
सो वि हसन्तीए मए गहिओ बीएण[1] कण्ठम्मि ॥[2]

[पहईए]

एकं प्रहारोद्विग्नं हस्तं मुख-मारुतेन वीजयन् ।
सोऽपि हसन्त्या मया गृहीतो द्वितीयेन कण्ठे ॥

6. REVĀ

[खण्डिता-वचनम्]

(12)

किं दाव कआ अहवा करेसि कारिस्सि सुहअ एत्ताहे ।
अवराहाणँ अलज्जिर साहसु कअए खमिज्जन्तु ॥१॥[3]

रेवाए ।

किं तावत् कृता अथवा करोषि करिष्यसि सुभगेदानीम् ।
अपराधानामलज्जाशील कथय कतमे क्षम्यन्ताम् ॥१॥

1 Alt. forms बिइअ and बिइज्ज ; See PrāV., 8. 1. 5 and 2. 7. 9.

2 GāthSS., 1. 86.

3 GathSS., 1.90.
ज्ञातेऽन्यासङ्ग-विकृते खण्डितेर्ष्या-कषायिता, DR., II, 25, p. 49.

[कलहान्तरितां प्रति सख्युक्तिः]

(13)

अवलम्बिअ-माण-परम्मुहीए एन्तस्स माणिणि पिअस्स ।
पुट्ठ[1]-पुलउग्गमो तुह कहेइ संमुह-ठिअं हिअअम् ॥२॥[2]
[रेवाए]

अवलम्बित-मान-पराङ्मुख्या आगच्छतो मानिनि प्रियस्य ।
पृष्ठ-पुलकोद्गमस्तव कथयति संमुख-स्थितं हृदयम् ॥२॥

7. ROHĀ

[कलहान्तरितां प्रति दूती-वचनम्]

(14)

जेण विणा ण जिविज्जइ अणुणिज्जइ सो कआवराहो वि ।
पत्ते वि णअर-दाहे भण कस्स ण वल्लहो अग्गी[3] ॥
[रोहाए]

येन विना न जीव्यतेऽनुनीयते स कृतापराधोऽपि ।
प्राप्तेऽपि नगर-दाहे भण कस्य न वल्लभोऽग्निः ॥

1 PrāPra. 4. 20, p. 109. Alt. form: पिट्ठ ।
2 GāthSS., 1. 87. 3 GāthSS., 2 63.

8. ŚAŚIPRABHĀ

[दूतीं प्रति नायिकोक्तिः]

(15)

जह जह वाएइ पिओ तह तह णच्चामि चञ्चले पेम्मे ।
वल्ली वलेइ अङ्गं सहाव-थद्धे वि रुक्खम्मि[1] ॥[2]

ससिप्पहाए ।

यथा यथा वादयति प्रियस्तथा तथा नृत्यामि चञ्चले प्रेम्णि ।
वल्ली वलयत्यङ्गं स्वभाव-स्तब्धेऽपि वृक्षे ॥

9. VADDHĀVAHĪ

[नायिकां प्रति सख्युक्तिः]

(16)

गिम्हे दवग्गि-मसि-मइलिआइं[3] दीसन्ति विज्झ-सिहराइं ।
आससु पउत्थ[4]-वइए ण होन्ति णव-पाउस[5]ब्भाइं ॥[6]

वद्धावहीए

ग्रीष्मे दवाग्नि-मषी-मलिनानि दृश्यन्ते विन्ध्य-शिखराणि ।
आश्वसिहि प्रोषित-पतिके न भवन्ति नव-प्रावृडभ्राणि ॥

1 PrāV., 2. 127; PrāPra., 3. 31, p. 72.
Further uses: KumārPC, 1. 68, p. 31; 3. 64, p. 102.

2 GathSS., 4. 4.

3 PrāPra., 4, 31, p. 116 "मलिने लिनोरिलौ वा" ॥
मइलं, मलिणं ॥

4 Further uses· DeśīNM., 6. 66; GāthSS., 1. 17 and 6. 67; PauCar., 17. 6, etc.

PrāV., 1. 19; PrāPra, 4. 11, p. 103. 6 GathSS., 1. 70.

PART III

Sanskrit Poetesses

1. ANONYMOUS. [A wife writes to her husband].

O my dearest! born in a noble family, independent, not travelling[1], ocean of forgiveness, the resort of your faithful wife, O merciful Lord! show mercy to me now by the glance of your lotus-eyes. O Lord of my life! even the delay of a moment is intolerable.

2. BHĀVADEVĪ. [The bust of a young woman].

Her two breasts were born at the same time, are similar in having a noble descent, have grown together from their birth, are similar in having the (same) name, viz. "breast" and are prosperous. That there is such a mutual competitive fight between these two, though possessed of their own circular forms (i.e. full-grown),—so firmness is indeed worthy of homage.[2]

3. ——— [An indignant wife says to her husband].

At first, it happened so, this body was not different (from your body); after that, you became dearer (to

1. i.e. he is not coming to see her but is remaining where he is.

2. The two breasts are compared to two rival neighbour kings of equal might and glory, who though possessed of their own respective kingdoms, fight with each other for extending their boundaries.

me) and I a lady-love in despair. Now, you are the lord and I, too, your (neglected) consort. What else, my iron-heart has led me to this plight.[1]

4. ——o——

Why are you falling at my feet? Stop. Husbands are certainly independent. For a while you were engaged elsewhere. What blame can attach to you for that? It is the husbands who are the very life-breaths of their wives. Hence, (as) I am still alive inspite of my separation from you, it is I who have committed sins, it is I who should plead with you.

5. CANḌALAVIDYA. [A moon-lit night].

It seems as if the world, worn out with its daily routine, is bathing in the water of the ocean of milk; through that stirring,[2] the reddish stars are looking like water-bubbles; as if the moon is incessantly pouring down milk in thousand rays. The milk of moon-light is being drunk to-night, as it were, by the eager and thirsty Kumuda (or water-lily).

6. CANDRAKANTA BHIKSUNI. [Hymn to Avalokiteśvara].[3]

I bow down to that one whose name is Avalokita,

1. i.e. iron-hearted as I am, I am not dead inspite of all these sufferings.

2. Caused by plunging the world into the sea.

3. In many places of this hymn the exact sense is not clear.

the teacher of men venerated by the three worlds; the greatest of those who are versed in sacred knowledge, praised by the King of gods;[1] the highest of the best sages, who ensures the success of unions.

7. ——o——

The bearer of handsomeness of the type of the son of Sugata; having a body adorned with many auspicious signs; having a head like that of Amitābha Tathāgata; having beautiful hands adorned with golden lotuses.

8. ——o——

The one who has curly, clean, brown and grey matted locks; whose full face is bright like the moon-disc; who has wide lotus-eyes, beautiful hands, and caste-marks like a hail-stone and the orbit of the moon.

9. ——o——

Whose lips are like the centre of a lotus;[2] whose moving hands are decorated with auspicious bracelets; who is pure; whose navel-region is like the interior of a lotus; on whose gem-studded head (there shines) the purest gold.

1. The sense of this line is not clear.
   ,, ,, "Stuti" = "Stuta" ?
2. This line is not clear.

10. ——o——

Who wears beautiful and coloured loin-clothes; who has crossed the great ocean of the knowledge of the Victor; who is of great merit; who has earned and gained boons, who removes fever and is the cause of much happiness.

11. ——o——

Who brings about welfare and peace; the destroyer of three worlds; ...... hymn incarnate; who overpowered Māra by means of various confusions; the giver of ten perfections[1] and salvation.

12. ——o——

Who roams in the heart of man (?), who imparts enlightenment about the one Truth; whose feet are adorned with jewelled anklets; whose gait is as slow as that of an elephant in rut and as graceful as that of a swan.

13. ——o——

Who has attained contentment through the drinking of the nectar in full; who has constant access to the ocean of milk; who takes delight in living in Potalaka; whose eyes are full of kindness, pure and beautiful.

Thus ends the hymn to Avalokiteśvara Bhaṭṭāraka by Candrakāntā Bhikṣuṇī.

1. Viz., dāna, śīla, ksānti, vīrya, dhyāna, prajñā, satya, adhisthāna, maitrī and upekṣā.

14. CINNAMMĀ. [Śiva].

Let the great Śiva remove the great delusion—he whose stick is the huge skeleton of Trivikrama[1], slain (by him) at the end of the Kalpa; who tied up the hands of Nṛsiṃha[2] with the shining Śeṣa, who dug his nails in the flesh of the primeval boar[3]; who, having dragged out both the fish[4] and the tortoise[5] that became supremely happy when the universe was reduced to a vast ocean, assumed the form of a fisherman.

15. GANDHADĪPIKĀ [The incense].

Having mixed one portion each of camphor and several other perfumes like nakha, etc. with two portions each of sandal and copper and having ground these together with molasses, a clever man should perfume clothes, rooms and so on.

16. GAURĪ. [Invoking the blessings of Śiva].

Let Śiva purify us,—he who is closely embraced ......by Pārvatī flurried by the bees, greedy of the sweet smell of her full-blown lotus-face with blooming cheeks.

1. The fifth incarnation of Viṣṇu. 2. Man-lion, the fourth incarnation of Viṣṇu. 3. The third incarnation of Viṣṇu. 4. The first incarnation of Visnu. 5. The second incarnation of Visnu.

17. ——— [Eulogy of the king].

Religion, whose head consisting in the scriptures is falling off, whose prop consisting in the nobly-born Brāhmaṇas is disappearing, the prowess of whose own body is decaying, whose Smṛtis full of multitudes of texts[1] have been destroyed, who is very old and who has been uprooted by the great barbarian Kali (the age of vice),—such religion is now, O Lord of the earth, being led on by the support of your arms[2].

18. ——— [The ill-fame of the enemies of the king].

O crest-jewel among the best of kings! the ill-fame of your enemies in the universe resembles, at all times, the Yamunā, the collyrium, the numerous spots of the moon, the snake, the disc of Rāhu, the neck of Śiva, the moss, the cuckoo, and the mass of deep black clouds.

19. ——— [The king's weapon Bhuśaṇḍī].

O king! the bhuśaṇḍī,—having balls that are revolving with the fever (i e. heat) of prowess, the destroyer of beings—is shining in your hand like Mahācaṇḍī.

1. Or, full of textual excellence, if we accept the reading prāg-bhāva.

2. Religion is here compared with an old man whose head is drooping down, whose prop of life is dwindling, might decaying and memory lost.

20. ———— [The bhuśaṇḍī].

This bhuśaṇḍī, having balls the interiors of which are filled with fiery powders, and with its poisonous mouth yawning, is shining like a malignant snake, held by one who has dreadful snakes on his arms[1].

21. ———— [The king's war].

(O king!) the taking hold of the bow, the seizing of the arrow, the pulling of the string (by you), the quivering of your arms and the motion of the arrows are not visible in your war. But the earth glitters with the multitude of pearls dropped off from the temples of the best of full-grown elephants and with the shining gems on the heads of rival kings[2]!

22. ———— [The wife of the king's enemy].

(O king!) The wife of your enemy, her face like the moon, her body lovely like the eye on a peacock's tail, her cakora-eyes trembling with anger, is being courted on the hill by its lustful local residents.[3]

23. ———— [The description of a woman].

She was created with care by the Lord of the

1. i.e. Śiva. Or, this may be an adjective of bhuśaṇḍī held by the king.

2. i.e. the rival kings and their elephants are all butchered in the twinkling of an eye.

3. Śaileya-bhugbhiḥ. Śaileya means the things that grow on hills and hence the compound means: by those who eat hill-grown things i.e. by those who live in hills.

Universe (i.e. Śiva) himself who became half female. Hence this fair damsel shines unrivalled among all women of the three worlds.[1]

24. ———[Description of a woman coming out of the river after bath].

While coming out of the water, she, excelling Rati (in beauty), having beautiful eyes like red lotuses and shining with her own splendour was taken by people as the presiding goddess of waters to be worshipped by oceans (or Varuṇa).

25. ———[The eye-brows of a beautiful woman].

Delighted at the insult of the Cakora, the Khañjana, the fish and deer, the creator presented to the beautiful eyes a pair of emerald umbrellas under the guise of eye-brows.

26. ———[The eyes].

On the face, a pond of love full of the nectar of beauty, there shine the eyes, a pair of Śapharī fish conducive to amorous sports.

27. ———[The side-glance].

O slender one! your side-glance, this wonderful

1. The implied sense is that Śiva took the trouble of assuming his Ardha-nārī form before creating this damsel which he did not in the case of other damsels. Hence she is endowed with womanly perfections more than other women.

snake, puts to swoon even gods (or wise men) the moment it is seen.

28. ——— [The lips].

Her lips were fashioned by the creator out of the essences of ambrosia and coral since it enlivens, in a moment, those who have been bitten by the serpent of love.

29. ———[The feet].

As the coral is (but) a coral, again the lotus is (but) a lotus,—thinking this the creator reddened the two feet with saffron.

30. ——— [The nails on the fingers of the damsel's feet].

The nails on the fingers of the damsel's feet with their beauty mingled with crimson paint, are shining like a spotless row of buds of the celestial tree of love (peeping) out of leaves.

31. ——— [The morning-breeze].

The breeze, well bathed in the pond (i.e., very cool) is blowing gently, embracing like a libertine,

1. The coral is red, no doubt, but it is hard; the lotus is soft, no doubt, but it is surrounded by thorns. Combining their qualities such as redness and softness and rejecting their defects, the creator created her feet ; that is why they are so attractive.

the highly fragrant golden creeper with beautiful leaves and flowers.

32. ———[The summer-day].

O my friend! the summer-day, bereft of all hopes, appears like a sign of calamity to Cupid the hero, like the hurling of the thunder-bolt on the creeper-grove of amorous sports, like the doomsday of the young wives whose husbands are away.

33. ———[The celestial tree granting all desires].

In the garden of Eden, there are indeed hundreds of beautiful trees by whom, at proper times, lakhs of gods are served with fruits and flowers. Of these, one only is capable of fulfilling immediately the heart's desires of the king of gods,—that one is the tree of all desires.

34. INDULEKHĀ. [The sun-set].

Some say that at the close of the day the sun enters the ocean; others, that it goes on a visit to another world; others again, that it comes to be united with fire. But all these (views) are false—there is no evidence for them. O my dear friend!

An alternative interpretation is also possible. As the coral is insignificant (vidrumaḥ druma-vahirbhutah agrāhya ity arthaḥ) and the lotus (too) is (insignificant, being nothing but) the filth (mala) of water (ka), the creator reddened both the feet (of the damsel) with saffron.

methinks, the sun lies down, on the other hand, upon a love-lorn damsel's heart in which visibly there is intense heat.

35. JAGHANACAPALĀ. [An unchaste woman].

When the wind blows during the rainy night, when the city-streets are deserted and when her husband is away to a foreign country, Jaghanacapalā (a libidinous woman, moving the hips) feels immensely happy.

36. KERALĪ [Eulogy of the goddess of Learning].

Victory to the goddess Sarasvatī who is the cow of plenty to good poets and whose real nature in its entirety even Brahmā and others fail to know exactly.

37. KUṬALĀ. [An unchaste woman says:]

(Enjoying) the betel on a comfortable bed, and the close embraces, kisses and the like are not comparable, even in a millionth part, to the hasty, transient and clandestine love-making.

38. LAKSMĪ. [Human destiny].

The bee, while roaming through fresh-blown blossoms in the wood, did not smell the Gandhaphalī.[1] Was it[2] not enjoyable, did it[3] not delight? It is the will of Providence that alone is omnipotent.

1. Campaka? 2. i.e. Gandhaphalī.
3. i.e. the bee. See Introduction, p. xvii.

39. LAKSMI THĀKURAṆĪ. [A greedy person is being rebuked].

Your wealth—you who make your spirited horse prance and trample on the town-folk on the road—is really not due to your (own) labour and luck, (but) to (the sale) of the beauty and fortune of your sister.

40. MADĀLASĀ. [Religious discourse.]

Having risen in the morning, my child think about your welfare in the next world. In this world only the consequences of your works (in the previous life) will decide (your fate).

41. ———[Rumbling clouds].

This world has been conquered by Cupid by means of dense, glittering and noisy arrows that are denounced (by lovers)—this the clouds, extended all over the quarters, are intimating, as it were, by (their) rumblings.

42. MADHURAVARNĪ [An unchaste woman says:]

My husband is like the moon in appearance, like a cuckoo in speech, like a pigeon in his kisses, like a swan in gait, like an elephant in his ardent love-making with his wife. Thus, in my husband there is not the slightest want of the good qualities commendable to young women,—but if only (he had) not this one fault, viz., (that he) is married (to me)!

43. MADIREKSANĀ. [Advent of spring].

In the neighbourhood of the ponds frequented by them, the bees, intent on coming and going, are speaking to the lotus-buds hidden under waters.[1]

44. MĀRULĀ. [A lady, separated from her lover, is addressed by an intimate friend].

Concealing, before your elders, (your) grief due to your separation (from your beloved one) why are you, O my lovely girl! checking the flood of tears, overflowing your eyes? The edge of your bed, wetted night after night by tears and dried in the sun (the next morning), indicates (your sad) plight.

45. ——— [Discourse between lovers].

(Ques.) Why are you thin? (A) Such is my physique. (Q) Why are you filthy with dirt? (A) Because of cooking in the house of the elders. (Q) Do you ever remember us? (A) No, no, no; saying so, the girl began to tremble with an ecstasy of love and falling on my chest, wept.

1. i e. they are urging these buds to bloom as the spring is coming.

Or, line 6 may mean that the bees show that the lotus-buds are (still) hidden under water i e. although these lotus-buds cannot be seen from the bank of the tank, yet people, on seeing these bees, know at once that the buds must be there.

46. MORIKĀ. [The plight of a woman separated from her lover].

The (love-lorn) girl, with her cheeks bathed with tears flowing in torrents, makes marks (on the floor, representing the days which she spent without her lover), (but) apprehensive lest there be not the termination of the period (of separation), does not count them.

47. ——— [The messenger-maiden says] :

O sinless one! You, (her) dearest, are worthy of her, as she, (your) dearest, is of you. Indeed, the moon does not shine without the night and the night, too, does not shine without the moon.

48. ——— [Addressed to the lover].

Do not go, O beloved one of (this) lady! You have been welcomed by me with thousands of loving (words and deeds). As you step out into the court-yard, the girl comes to be on the point of death. Moreover, our house is without a thread on account of her body that is incapable of bearing the weight of the breasts, is tormented by Cupid and the net of the bodice of which is being torn every day.[1]

49. ——— [The lover says].

Let my endeavour to go away be confined with-

1. i.e. the net is to be mended by thread every day. This suggests the full vigour of her youth.

in the heart only. How can it be uttered by a cruel person before a lady who is as dear as life? Suppose it is said; still even on seeing the faces of their beloved ones with gushing out tears, men go away to foreign countries. Astonishing indeed is the desire for the attainment of a little wealth in men like me!

50. NĀGAMMĀ. [The sun].

I bow down to the risen disc of the extremely lustrous sun,—the friend of the lotus-bed,—which has the colour of a parrot's beak and is the ear-ring (as it were) of the eastern horizon.

51. PADMĀVATĪ. [Eulogy of the king].

On seeing the king in the forest,—the king who is the foremost (monarch) and the resort of kings, who has a beautiful bow in his hand and blue garment on his neck, and who is pursuing the deer,—the fickle-eyed female deer are taking him to be Cupid.

52. ————[A miser].

There is only a difference of form[1] between a

1. The word "ākārataḥ" has a double meaning, viz. (1) form, (2) the vowel 'ā'. That is, (1) between a miser and a sword, there is only a difference of form, their qualities being the same; or (2) between the words 'kṛpana,' meaning a miser, and 'kṛpāna,' meaning a sword, there is the difference of the vowel 'ā' only.

miser and a sword, which is encased in a sheath, close-fisted and has an awful form like a demon[1].

53. ———— [A villain].

Natural is the crookedness of a villain and a plough. Only one, viz., the earth, is capable of tolerating the harshness of the mouths of these two.[2]

1. The adjectives here all bear double meanings. Thus the adjective 'Kose nisannasya' means encased in a sheath in case of the sword, while in the case of the miser it means that the wealth of the miser is kept hidden (nisaṇṇa) in the treasury (kose).

The adjective 'baddha-muṣteh' means that its handle is close-fisted in the case of the sword; while in the case of the miser it means that he is very stingy and covetous. The adjective 'malimlucākāra-vibhīsanasya' means that it has a form (ākāra) like that of a demon (malimluca) and is very terrible, in the case of the sword; (malimlucasya ākāra iva ākāro yasya sa malimlucākārah; malimlucaścāsau vibhīsanaś ceti); while in the case of the miser, it means that he has a form terrible like that of a thief (the compound is to be expounded as before).

2. Here, too, the words bear double meanings. Thus 'Vakratva' means crooked, cunning and dishonest nature in the case of villain (khala); while in the case of the plough (hala) it means curved form.

'Mukhākṣepa' means harsh speech in the former case; while in the latter case, it means the hard blows struck on the ground by the mouth of the plough in tilling.

'Kṣamā' means forgiveness in the former case, i.e. only persons of forgiving disposition can tolerate the harsh speech of the villain; while in the latter case, it means the earth, i e. only the earth can bear the hard hittings by the plough.

54. ——— [The tresses of a beautiful woman].

Are these serpents clinging to the beautiful Sandal creeper[1]? Or, again, are these rows of bees attached to the honey of full-blown lotus[2]? Or, else, are these poisonous bees, resembling Rāhu, the conqueror of the moon-like face[3]? Are these the tresses of the loveliest damsel of Guzrat?

55. ——— [The face].

Having just tasted the flow of the nectar of the beauty of your lovely moon-like face, this troop of more clever Cakorīs is mistaking the disc of moon for sour gruel (and drinking the moon-beams) for remov-

1. The serpents stand for the curly tresses, the sandal creeper for the fair face.

2. Rows of bees stand for the black locks, the lotus for the beautiful face.

3. Rāhu stands for the bee-like tresses. Just as the fair moon is conquered by the black demon Rāhu, so the fair moon-like face is conquered, i.e. surrounded, by black tresses. See also foot-note no. 6, p. 24 of the text.

ing the staleness of their beaks, besmeared with a large quantity of sweet liquor.[1]

56. ——— [The nose].

Methinks, this nose is the beak of the Cupid-like parrot, eager to eat the grains of pomegranate, in the form of the rows of teeth.

57. ——— [The caste-mark].

The ornamental mark, drawn with musk between her eyebrows, like arrow-head attached to the middle of the bow of the five-arrowed one (i.e. Cupid) looks beautiful.

58. ——— [The throat].

This is not the throat, but nothing but the triumphant conch of the Lord of love himself, since even

1. When one takes too much sweet, his taste becomes stale and he resorts to something sour for restoring his relish for the sweet. Here, too, having drunk the sweet nectar of the face, the cakorīs have lost taste for the sweet, and so they are drinking the moon-beams which are sour in comparison with the sweetness of the face. The sense is that even the moon-beams are pale in comparison with the lovely face and are sour, so to speak, in comparison with its sweetness.

now the marks of (his) fingers are visible as lines on it (i.e. on the throat)[1].

59. ——— [The arms].

Are these the creepers, granting all desires, of the ocean of love? Or, else, are these lotus-stalks? Are these the sandal-creepers of the breast-like hills? Are these the creeper-like nooses of Cupid? Are these the coral-creepers of the ocean of the nectar of beauty? Are these, as I think, the tender arms of a noble damsel of Guzrat, (resembling) creepers with finger-like leaves?

60. ——— [The lion].

You are worthy of honour, O lion, the king of beasts, with formidable staff-like arms and radiant with pride, who, being intent on the flesh of the mighty elephant, does not kill the deer.

61. ——— [The horse].

The restrained horse with its manes perfectly erect, and profusely covered with bees, is quivering, like a lotus.[2]

1. The throat is conceived here as Cupid's conch, and the three lines on the throat as the impressions of Cupid's fingers as he held the conch for blowing it.

2. The words here bear double meanings. Thus 'Vāritah'

62. ———[The crow].

O crow! followed by hundreds of cuckoos and more and more puffed up with pride, do not go away from here disregarding the king of birds. If they know you to be a crow, they will forsake you, just as (people throw away) a pebble from a heap of bright gems.

63. ———[The lamp].

Produced from fire, conducive to the good of the

means restrained, in the case of the horse; while in the case of the lotus, it means: from the water. 'Prasphurati' means: quivering, in the first case; while in the second case, it means: shining. 'Samudañcita-keśara' means with the manes erect in the first case; while in the second case it means: with upright pollens. 'Bhramarī-kīrṇa' means: covered with bees, in both cases; the horse is covered with bees perhaps because it is sweating profusely. Probably in the case of the horse, the word 'bhramarī' really implies 'bhrama' or 'āvarta,' i.e. curls in the hair on the body which are signs of excellence in a horse. Vide Śiśupāla-vadha, 5 4. and Mallinātha's commentary on it.

noble, and placed in front of (the image of) Kṛṣṇa, the lamp is shining like Abhimanyu.[1]

64. ———[The dawn].

Taking in (her) hand the disc of the sun with sprouted[2] garland-like beams (as) the plate containing lights to be waved before a deity, Dawn, daughter of the king of love, is coming for adoring the daughter of ocean (i.e. Lakṣmī) by waving lights.

65. ———[The Stars].

Holding the moon[3] as a shining saffron-filled plate for Cupid, out on conquering the three worlds,

1. The adjectives here bear double meanings. Thus 'Dhanañjaya-samudbhūta' means born from Arjuna, in the case of Abhimanyu; while in the case of the lamp, it means: lighted from fire. 'Subhadrotsāha-vardhana' means conducive to the happiness of Subhadrā, mother of Abhimanyu, in the first case; while in the second case, it means conducive to the good of the noble. 'Krsna-purahsaraḥ' means in front of Krsna in person, the maternal uncle of Abhimanyu, in the first case, while in the second case, it means in front of the image of Kṛṣṇa.

2. Here the adjective 'Ankurita' suggests that the sun is just rising.

3. 'Ātreya' i.e one born of Atri=the moon; or if we accept the reading 'ārātri[ka]' in place of 'ārtreya', the meaning would be 'holding the (moon-like) plate containing lights waved before a diety'.

and making the stars with shining beauty appear like uncooked grains of rice, Lady Night is coming[1] for his good[2].

66. ———[The summer].

On seeing the lotus, (his) dear wife, afflicted by the winter, the fiercely blazing sun, making summer his own ally,[3] is shining with the desire to conquer it (viz. the winter).

67. ———[The summer-winds].

Wandering freely and frequently all around are these summer winds, full of dust and stones; wearing garlands of the flames of the fierce sun; completely drying up the water of rivers and leaves of trees immediately by a mere touch; as if, sucked in and emitted out (by the king of serpents) and so possessed of the flames of poison coming out along with the hissing of the king of serpents.

1. We accept the reading 'āyāti' here.

2. When a king goes out on a victory expedition, ladies hold vessels containing auspicious things like saffron and so on (or wave the auspicious light before him) and scatter rice-grains for his victory. Similarly, night is here conceived as a lady holding the red plate-like moon like the saffron-filled plate, and scattering the stars like the rice-grains for the well-being of Cupid who is going out on a victory expedition. Night is the time beautiful for love.

3. Or, having brought about the summer, its own friend.

68. ——— [The rainy-season].

This is not the rumbling (of clouds), but the roaring sound during the departure of Cupid. These are not clouds, but the mighty elephants of Cupid. This is not lightning but a certain triumphant power in his hand. This is not the rain-bow but a weapon of Cupid, for the delusion of the worlds.

69. ——— [The sentiment of disgust].

A certain person is undergoing retribution for his misdeeds,—a leper, besmeared with excreta, covered-over by host of worms, full of streams of pus, surrounded by flies, emitting the strong smell of a spread-out nimba-bough held in (his) hand,......[1], with (his) hands and feet dropping off and blood oozing out from them and seen by spitting people all around.[2]

70. PHALGUHASTINI. [The moon-rise].

A flower of the creepers of the matted locks of Śiva; the smile on the face of Night; the cluster of new leaves of the planet[3]; the nail wound on the hip of Lady Eve; the horn of the sky that pierces darkness; the bow of Cupid;—may the rise of the disc of (such) first-day moon conduce to our happiness.

1. Meaning not clear.

2. i.e. people are spitting in disgust at the very sight of him.

3. Here the word 'graha' means the moon, and the word 'Kiśalaya' suggests its young stage.

71. ———[Human destiny].

(God) creates the gem of a man as an abode of infinite good qualities and ornamental to the world; then, again, makes him perishable in an instant. Alas! (this) foolish behaviour of Providence is indeed a matter of regret.

72. RĀJAKANYĀ. [Passage-at-arms between the princess and her poet-lover].

[The princess says:—] This is the court-yard of the lion revelling in the blood of a multitude of mad elephants.

[The poet retorts:—] Does the elephant forsake the Śallakī[1] having shining and tender shoots with new leaves with which it plays?

73. ——o——

[The poet says:—] The life of water-lily that has not seen the moon-beams is in vain.

[The princess retorts:—] The life of the moon that has not seen the sleepless (i.e. full-blown) water-lily, too, is in vain.

1. A kind of tree elephants are particularly fond of.

74. RASAVATĪ PRIYAMVADĀ [Kṛṣṇa].

I worship Govinda, the handsome one of Vraja; the remover of births[1]; holding lute; dark; who sports on the banks of the Yamunā; the enemy of demons like Kaṃsa and others; praised by cowherdesses[2] and adored by the lotus-eyes of the women of Vraja; with his head adorned with peacock-feathers and bent in a graceful triple curve.

75. SARASVATĪ [Eulogy of the king].

My lord! you alone are the supreme protector,[3] you are the cause of hopes, you are the fit person to be fanned by Chowries; though one, you are the soul of the three worlds.[4]

76. ———[Addressed to a Ketakī-flower].

(Your) leaves are unapproachable on account of thousands of thorns, there is not even the slighest trace of honey (in you), you are dusky with dust. Your faults, O Ketakī, have been over-looked by the bee, fond of (your) fragrance only.[5]

1. Or, mundane miseries.
2. Or, gopa+ālī=gopālī i e. groups of cowherds.
3. Pātā+alam.
4. The words bear double meanings. Thus, the stanza may mean also "...you alone are the nether region (pātālam); you are the bond of the (ten) quarters (i.e. the earth); you, again, are the region of the Amaras (gods) and Maruts (wind-gods) (ca+amara+marud+bhūmih) (i.e. the heaven); though one, you are the three worlds."
5. See Introd., p. xxxii, or, this verse may have an implied amorous sentiment, viz., that a lover overlooks the faults of his beloved.

77. SARASVATĪ KUTUMBADUHITĀ [Love].

Obeisance to love, the cause of the delight of the world, the concomitant results of which are, O king Bhoja, men like you.

78. SĪLĀ BHAṬṬĀRIKĀ. [A lady pleads with her indignant lover].

Love that has become adverse and is painful through separation is wearing away my body. Yama, too, incapable of counting days, has lost all mercy (for me). You, too, have fallen a prey to indignation. Think, O my lord, how can women, tender like clusters of new leaves, live under these circumstances?

79. ———[Plight of a man separated from his lady-love].

Thought has arisen in the heart of one separated from his beloved,—seeing this, sleep is gone (i.e. has deserted him). Who would adore a faithless one?[1]

1. i.e. the lover is thinking of his lady-love and cannot sleep. Thought and sleep are like co-wives,—when one is present, the other is absent.

Or, when sleep finds that the man's heart is occupied by thought (Cintā, a rival lady-love, as it were), instead of his first lady-love (priyā), she takes him to be a faithless lover and deserts him?

80. ——o——[A lady sends the messenger-maiden to her lover).

O messenger-maiden! You are a young woman, he (too) is a fickle young man. The quarters are black with darkness. The message (you are carrying) is indeed (full of) mystery. The place appointed for meeting is a deserted one. The spring-breezes are again and again turning (one's) mind to other directions. Go dexterously for arranging a speedy meeting (between us). May the gods protect you!

81. ———[Discourse between the mocking messenger maiden and her mistress].

(Ques.) Why are you breathing deeply? (Ans.) I have come hurriedly. (Ques.) Why are you pleased? (Ans.) I have been favoured. (Ques.) Why have your locks too become loose? (Ans.) Because of falling down on (his) feet. (Ques.) What about your waist-garment? (Ans.) (It has got loose) because of my going and coming back. (Ques.) Your face is bedewed with perspiration. (Ans.) (It has become so) on account of the Sun. (Ques.) Why are you weak? (Ans.) Because of excessive talking. What will you say, O messenger-maiden, (about) your lips, that have assumed the form of a withered lotus?

82. ——o——[An unchaste woman says].

He who was my first love,[1] is my husband, (pre-

1. Literally, 'stealer of virginity.'

sent here); those very same nights in the month of Caitra (have arrived); the same strong-breezes fragrant with the smell of the full-blown Mālatī flower, are (blowing through) the Kadamba tree; I am also the same old self. Still my heart is longing for stolen amorous sports under the cave-creepers on the banks of the river Revā.

83. * * * * *

* * * * *

84. SĪTĀ [The moon].

Do not be afraid, O moon![1] Rāhu is not in my liquor.[2] Rohinī[3] is in the sky. O timid one! Why

1. The verse is addressed by soliciting lady to a person whom she wants to cheer up.

2. i.e. Rāhu is not here. Rāhu here stands for the husband or the guardian of the lady addressing.

3. Rohinī stands for the wife of the person addressed to.

are you afraid.[1] What is there to be surprised at this that the hearts of men become agitated, oftentimes, during their first unions with experienced ladies?

85. SUBHADRĀ [The milk].

What was milched, after that, boiled and then had its cream taken out and churned rapidly was, again, transformed into butter for making clarified butter. The fat[2] (of this milk) is the cause of the succession of evils.

86. TRIBHUVANASARASVATĪ [Eulogy of the king].

O all-auspicious Lord Rūpaviṭaṅka[3]! the crest jewel of all kings! Is the roaming of Your Honour with the moon even during the night proper? Let not the moon be embarrassed with shame at the sight of your face; also, let not the venerable Arundhatī be led to any scandalous behaviour.

1. The soliciting lady means to say: neither my husband, nor my guardian, nor my wife of whom you may be afraid is here. So why do you fear?

2. The word "*sneha*" means both fat and affection. The sense is that it is the good, affectionate and tender-hearted people that suffer most in the world.

3. or O Lord, the most beautiful of all. "Viṭanka" means

87. ————[Hari].

May Hari, with the rope[1] of snake unknowingly glided off his hands at the sight of Lakṣmī during the churning of the ocean, (but still) expanding and contracting his arms for nothing, protect the three worlds[2].

88. * * * * *

89. VIDYĀVATĪ. [A hymn].

The Goddess who is the creator of the world, who brings auspiciousness even to the all-auspicious Lord—obeisance to that Goddess Sumīnākṣī of an auspicious form.

90. ——o——

Having worshipped whom once, people get all desired for objects, obeisance to her, etc.

the loftiest point and so Rūpaviṭaṅka may be simply a descriptive adjective of "Deva".

1. "Netra" here means rope; cp. Śrīdhara Svāmin on BhāgP. 8.7.22, p. 452 "Manthānaṃ Mandaraṃ kṛtvā netraṃ krtvā tu Vāsukim" where he explains "Netram rajjum".

2. Hari was so much charmed at the sight of Laksmī that he did not know when Vāsuki went off his hands. He was so engrossed at that time that he did not realise that his hands were moving forward and backward as though he were actually churning even then.

91. ——o——

Through a particle of whose grace enjoyment and emancipation are easily obtained—obeisance to her etc.

92. ——o——

The goddess who imparts the knowledge of Brahman to those who wish for salvation—obeisance to her, etc.

93. ——o——

United with whom Śiva performs the five-fold duties[1]—obeisance to her, etc.

94. ——o——

For whose pleasure Śiva danced incessantly—obeisance to her, etc.

95. ——o——

From a particle of whose lustre, deities headed by Lakṣmī and Sarasvatī have sprung forth—obeisance to her, etc.

96. ——o——

Through a particle of whose grace all sorts of prosperities increase—obeisance to her, etc.

97. ——o——

Who, when adored, destroys all sins and wards off all calamities—obeisance to her, etc.

1. The five-fold duties are: Creation, maintenance, destruction, emancipation and grace.

98. ——o——

That great power, the auspicious one who when worshipped becomes the bestower of all successes,—obeisance to her, etc.

99. ——o——

Forsaken by which goddess, even Śiva himself is unsuccessful—obeisance to her, etc.

100. ——o——

From whose feet has arisen the whole Universe of the mobile and the immobile,—obeisance to her, etc.

Having thus eulogised the great goddess and having bowed down to her again, and again, I, your devoted daughter, pray, through your command, that my mind may be engrossed unflinchingly to the meditation of your feet, O Mother!

101. VIJJĀ. [Eulogy of the King].

Who among the kings of Lunar and Solar dynasties has not obtained[1] (certain parts of this world)? But O my Lord! we consider you alone to be the lord of the world,—who having seized Aṅga[2], having then annexed Kuntala[3], having completely overthrown the

1. Āsāditāḥ=āsāditavantaḥ. Or, the line may mean "whom have we not met"?

2. Bhagalpur and its neighbourhood.

3. The country of which Vidarbha was the capital. It is also famous as the source of the river Nerbuda. Here Paiśācī

extended Cola[1], and having taken possession of the midland country,[2] has now stretched out his hands towards Kāñcī.[3]

102. ——[The King's sword].

O my Lord! the blade of your sword gave birth to a son, viz., fame in the war. (To celebrate it,) the wind is scattering heaps of dusts, like clothes; jackals are singing lustily; headless bodies are dancing; and (there takes place) instantaneously the salvation of enemies from the trammels of mundane existence.

Prākrta was used, see Laksmīdhara's SaḍBC.: "Pāṇḍya-Kekaya-Vāhlīka-Sahya-Nepāla-Kuntalāh-Piśācadeśāh syuh ......" etc.

1. The country on the Coromandel in Southern India.

2. For Madhya-deśa, see vol. VII of this Series, Part A, Kāla-Mādhava-Laksmī, p. 57; *see also* Manu, 2. 21.

3. Kanjeeveram, not very far from Madras.

The last two lines of the verse admit a double interpretation. One is given above. The other is as follows —

Who (viz:—the husband i.e. the King) having touched (parimrṣya) the body (anga) (of his wife i.e, the world), having then pulled her (ākrṣya) by the hair (kuntala), having thrown away (vyudasya) her bodice (cola) and having taken possession of (prāpya) her waist (madhya-deśa), has now stretched out his hand towards her girdle (kāñcī).

The implication is that other kings conquered only certain parts of the world. This king gradually conquering the entire world.

103. ——[In praise of a poetess].

Not knowing me, Vijjakā, dark like the petals of a blue lotus, in vain indeed has Daṇḍin said that Sarasvatī is all white.[1]

104. ——[In praise of poets in general].

This is a homage to a person who is silent, (but) who by his horripilated body is indicating that the ideas of poets are inexpressible by words, (but) only flash forth through words fraught with tender feelings.[2]

105. ——[An unchaste woman says].

O neighbour-woman! do please keep an eye on my house, be it even for a short while. Often times, the father of this child will not drink the tasteless water of the well. (So) though alone, I am going quickly hitherforth to the river, covered with tamālas. Let the dense joints of reeds with hard sections scratch my body.

106. ———

We long for boys during (our) childhood, for youngmen during (our) youth, and for oldmen even during (our) old age, for such is the proper custom

1. See Kāvyādarśa, I. I.

2. Or, this may be a silent tribute of the poetess herself (janasya ayam añjalih) to poets in general.

of our family. You have began to spend your life with this one husband only. Never once in my family, my daughter, such a token of chastity was found.

107. ——— [An unchaste woman says].

Say, O Muralā, by whom were made these cane-creepers,[1] with sandy bottoms and thick shadows; clinging up to the end of the shore[2]; the permanent home of cool breeze; resounding with the cacklings of water fowls and conducive to the incessant love-makings of immodest women?

108. ——— [A rustic woman].

Lying on a platform (of bamboos) in a cucumber field, with the hairs on her body erect with joy, with her body pressed during love-making and clinging to her lover, with his neck embraced by her two hands out of joy, a low-caste woman, with a view to frightening away the jackals at night, is repeatedly making noise by striking with her feet

1. Nicula also means Hijjala; see Vaidyaka-śabda-sindhu, p. 607; Caraka-saṃhitā, sūtra-sthāna, ii-10; Rāja-nighantu, varga 9.

2. Sāndrā chāyā yesāṃ te sāndracchāyāḥ, ātaṭāntam vilambante ātaṭāntavilambinaḥ; sāndracchāyāś ca ātaṭānta-vilambinaś ca.

Or, sāndracchāyās, taṭānta ....meaning the same.

the garland of conches which is hanging from the creeper on the top of the hedge.

109. ———— [A woman separated from her lover says]

O Cupid! you were first conquered by the God with the crescent moon (on his brow)[1]; after that, by the Buddha (the enlightened one) of lofty knowledge; after that, by my dear lover who is away. Leaving them aside, you are indeed killing me, a very thin lass, a helpless woman. Fie to you, shame upon your manliness, shame upon your splendour, shame upon your bow, shame upon your arrows.

110. ———— [A woman, separated from her lover, says].

The sky (is covered) with clouds, the earth (is drenched) with fresh water, the quarters (are illuminated) by lightning, the sky (is abounding) in showers, the woods (are full) of Kuṭaja flowers, and the rivers are full (to the brim) with the flows of water.[2] Say, O cruel rainy season! why are you in vain making such a great display of power for killing me alone, a mere poor miserable bereaved woman, separated from her lover?[3]

1. i.e. Śiva. See the story of the reduction of Madana to ashes by Śiva, Kumāra-sambhava, canto 3.

2. Here the gender of the word "ādambara" has been confused.

3. See Introduction, p. xli.

111. ———— [Description of the lovely lady's face].

The bud[1] has become larger; the leaves[2] are on every side; unsurpassable[3] is the water[4]; bright the disc of the sun[5]; similarly, the thorns[6] have for long gone underneath; yet, O lovely damsel! Your face has not been conquered by the lotus by which the bees have been attracted thus[7] who has made every pre-

1. Here the lotus is being campared to a warrior, and all the words used have double meanings, applicable to both the lotus and the warrior. Thus, the word "koṣa" means bud in the case of the lotus, treasury (dhana-koṣa) in case of the warrior, —it implies one puffed up with pride of wealth.

2. The word "patra" means the leaves in case of the lotus, and chariot in case of the warrior.

3. The words "durga" means unsurpassable in case of the lotus, a fort in case of warrior.

4. The word "jala" signifies the water surrounding the lotus, and the water that serves the purpose of a fort.

5. The word "mitra-maṇḍala" means the disc of the sun in the case of the lotus, and the circle of friends in that of the warrior. The word "ujjvala" means 'bright' in the first case and 'prosperous' in the second.

6. The word "kaṇṭaka" means thorns that are under the flower in the case of the lotus and petty enemies that have been crushed in that of the warrior.

7. The word "ākṛṣṭa-śilīmukha" means the lotus by which the bees have been attracted, and the warrior by whom the bow has been strung.

paration[1] and who is desirous of victory[2]—that is wonder.[3]

112. ———— [The eye].

O Lord of men! this glance of yours, as lovely as a fresh blue lotus, enhances the good fortune of your friends wholly dependent on you and is the cause of the defeat of the enemies and the love of ladies.

113. VIJJĀ. [A lady describes her miserable plight to the messenger-maiden].

When the tie of love has come to be rent assunder, when the heart's high esteem has disappeared,[4] when a friendly relation (between us) has ceased, when he passes before me like an (ordinary) individual,[5] I do not know the reason why, my dear friend! my heart is not being rent to a hundred pieces thinking about those very same past days, spent in that way.[6]

114. * * * * *
* * * * *

1. In the case of the warrior, the words "racanām kṛtvā" means 'by arranging his troops'.

2. Applies to both the lotus who wants to conquer the face, and the warrior who wants to conquer his enemies.

3. The sum and substance is that though the lotus is like the warrior ready in all ways to conquer its enemy, viz:—the face, yet does not,—the face is more beautiful.

4. i.e. when they have ceased to respect each other.

5. i.e. the lovers have become supremely indifferent to each other.

6. i.e. happily before this estrangement.

115. ————[Message of a lady seperated from her lover].

O friend of my heart! this is my petition to you; you should spend some days in that very place.[1] (For) at present this place is unfit to live in; the beams of even the moon are scorching us.

116. * * * *

* * * *

117. ————[Love-making].

When raising her face by pulling her hair, a lover kisses (his lady-love) by force, may the scarcely audible angry mutterings of the indignant lady triumph.

118. ————[Fate].

Alas! through the irony of fate, the water of even that tank that has persisted through a kalpa,—the clear waves of which, stirred up through the washing of the ichor-stained temples of huge intoxicated elephants, (once) went up unobstructed to the horizon, now in course of time, becomes defiled (even) through the strutting forth of a single heron!

119. ——o——

My dear friend! having violently lumped up the mind like clay, and having placed it, like a clever potter, on the wheel of care,—revolving by the in-

1. Or, how long must you stay in that place?

cessant fall of the end of the rod of adversity[1],—the crooked Providence is whirling it on and on. We do not know what it will do here[2].

120. ———[Fate].

O dull-witted Providence! desist from this vain attempt and arduous perseverance for fulfilling your desire for seeing great men lose patience in time of adversity. The chief mountain-ranges, or the oceans, that have not deviated from their positions even at the time of the dissolution of the world, are not mean.[3]

121. ———[The songs of rice-husking damsels].

Splendid are the songs of rice-husking,[4] which are mixed with the jingling of bangles striking against one another in the sprout-like arms, beautiful on account of graceful movements, shining and moving because of (the movement of) pestles; and which are

1. Literally, 'revolving' by the contact of the succession of the falls of the end.........'.

2. Here Providence is compared to a potter; the human heart to lump of clay; the cares which it has to bear to the potter's wheel; and the misfortunes which it has to undergo to the potter's rod which makes the wheel revolve.

3. The construction as follows·—Kula śikharinaḥ jala-rāśayo vā na Kalpāpāya-vyapeta-nija-kramāh; naite Kṣudrāḥ.

4. Kalama = a kind of rice; Kaṇḍanī=pestle; so the compound kalama-kaṇḍanī-gītayah literally means 'songs about rice and pestles'.

accompanied by deep notes, faltering in the breasts, heaving violently from the emission of inarticulate exclamations.

122. ———[Addressed to a Campaka tree].

O Campaka-tree! you have been planted by some one in a garden near (the houses) of wicked wretches of a bad village, where, through their greed, enhanced by the full-grown fresh greens[1] (you have been now reduced to such a state) that your twigs are fit for the repair of broken fences (only).

123. ———[A tree]

Having found you giving a good shade, bowing down with the weight of fruits, and imparting profound peace to all, we have come here leaving off the tract. But if your inside be extremely terrible by reason of the burning poison, emitted from the shining mouths of the rows of snakes, moving inside (your) hollow, then you are (indeed) blessed!

124. ———[The sun-rise].

The bees, with their bodies dyed reddish yellow by the pollens of blossomed red-lotuses, are humming sweetly in the tanks adjoining the houses. The yonder sun-disc, kissing the Udaya mountain, and having

1. i.e. these are planted under the Campaka tree, and in order that they may have more air and sunshine, the foliage of the Campaka tree has been purposely cut off.

the splendour of the petals of the newly blossomed bandhujīva flower[1], is shining brightly.

125. ———[The rainy season].

Having seen (me), a poor damsel, plunged in the ocean of grief for separation from the lover, let the energetic clouds, heavy with the weight of fresh water, rumble on; let the winds variegated by (i.e. mixed with) the pollens of Kadamba flowers, blow on; let the peacocks dance. (But) O lightning! though we both are women, you, too, heartless as you are, are flashing!

126. ———[The rainy season].

During the rainy season the rainbow is clearly perceived as the heart of a young woman, not lasting, variegated in colour, stringless, ever-curved and rare[2].

127. ———[The rainy season].

The quarters are dusky with dark clouds, black like

1. A kind of red-flower which opens at mid-day and withers away the next day at sun-rise.

2. These adjectives apply both to the rainbow and the heart of a young woman. Thus,—

	Rainbow	*Young woman*
Asthira—	Not lasting	fickle.
Aneka-rāga—	having many colours	having passion for many.
Guna-rahita—	having no string	having no laudable qualities.
Nitya-vakra—	ever-curved	ever-crooked.
Duṣprāpya—	rare	difficult to be won.

the smoke of dull fire. The earth is green with dense grass with newly sprung-up sprouts. Surely, the time beautiful for love-making has arrived, the time when those separated from their beloved ones have no other refuge but death.

128. ————[The spring]

The filament in the palāśa-bud—the filament which vies (even) the crescent of the moon (in beauty) —looks like the love-god's bow, encased in a red case, sealed with wax.

129. ————[A puzzle].

The salty ocean is being rebuked thus by annoyed travellers, who, with their throats and palates dry with thirst, are spitting and vomitting out the water without swallowing it: O receptacle of salt! by whom have your nectar-sweet names like "pathodhi: jaladhi," etc. (all meaning receptacle of water) been given in vain?

130. VIKAṬANITAMBĀ. [Eulogy of the king].

(O King!) your rival army is like a newly-married bride,—though challenged, does not make preparations for fight: does not openly display the various divisions; and is not capable of showing off its valour to you[1].

1. Here the words have double meanings applicable to both the rival army and a newly-married bride.

Thus—	*Enemy*	*Bride*
1st. line	though challenged dares not fight.	though rebuked does not complain.

131. ——— .

Seeing your Fame kiss the face of Dame Horizon, the jealous sky, full of lustre, amassed dense clouds[1]; (consequently) she herself (i.e. sky), too, was embraced by him (i.e. by Fame) warmly.[2]

132. ———[A lady in tryst is being accosted].

"Where are you going, O lovely-thighed one! in (this) dark night"? "There, where the lord of my life, my heart's darling, resides." "My young lady, you are unaccompanied, say, why are you not afraid?" "Surely, Cupid with feathered arrows is my companion."

133. ———[The bride-groom is accosted by a personal friend of the bride].

Young, slender and tender as she is, do not have

2nd. line	does not dare to display openly the various divisions of the army, such as foot-soldiers, horse-soldiers, etc.	does not dress and adorn herself in public or practise coquetry,
3rd. line	is not able to show off its valour.	is not able to lord it over her husband.

1. In order to hide the face of her rival Lady Horizon and draw the attention of Fame to herself.

2. Note the pun here. The compound "prthu-payodharodgama" may also mean that Lady Sky, jealous of her rival Horizon, is trying to attract her Lover, Fame, by exhibiting the beauty of her bust and is thereby successful in getting the warm embrace of Fame.

any fear; for does it ever happen that a bud breaks down under the weight of a bee? Therefore, she should be pressed relentlessly by you in secret. The sugar-cane does not yield up its entire juice if pressed slightly.

134. ———[Addressed to an indignant woman].

Without considering the consequence of love, ignoring your friends why have you, without any cause, become angry with your sincere lover. You have brought (upon yourself), with your own hands, these charcoals, the flames of which are burning glowingly in the fire of separation. So, now stop crying in the wilderness.

135. ———[Description of the heroine].

Who is here like another river of beauty,—where blue lotuses are floating together with the moon[1]; whence the broad temples of an elephant are coming out[2]; where there are other trunks of plantain trees and stalks of lotuses[3]?

1. i.e. the blue lotuses are floating together with the reflection of the moon. The lotuses represent the eyes and the moon represents the face.

2. i.e. the breasts are huge like the temples of an elephant.

3. i.e. the trunks of plantain trees represent the thighs, the lotus-stalks the arms. The river represents the young lady.

136. ———[The waist].

O, O, rash and heedless one! why do you move about again and again? You may break atwain by the weight of your breasts.

137. * * * * * * * *

138. ———[Addressed to the bee].

O bee! divert your greedy mind to other flower-creepers that can bear your pressure. Why are you defiling fruitlessly and untimely, this innocent jasmine-bud that is without any pollens[1]?

139. ———[The bee].

O bee, go away from here; though the Ketakī-flower possesses a high fragrance, yet you will not find the slightest trace of honey here; on the contrary, your face will become dusky with dust.

140. ———[The Spring].

O Wretched one[2]! what is the use of the mango-tree, grown on the door-step? It is (but) a tree of poison, sin incarnate. When it blossoms even slightly, the complications of the fever of love increase.

1. Secondarily, the bee stands for a lover, and the jasmine-bud for a very young girl, not yet fit for being courted.

2. Addressing herself.

SUPPLEMENT

PRAKRIT POETESSES

1. ANULAKSMI. [An unchaste woman].

That your wife is chaste and that, O beautiful one! we are not so,—(do you mean to say) the root-cause for that is that there is no youth like you?

2. ———— [A forward woman encourages a diffident lover]

The repeated and lustful embraces of even an experienced lover do not captivate (the heart) so much as do those that are due to good relationship and affection,—no matter, wherever or in what manner they take place.

3. ———— [A happy lady confides in her friend].

My arms, (tied) like the firmly tied knot of a fetter, were somehow released by him. By me also were extricated the breasts dug in, as it were, into his chest.

4. ———— [The banyan tree]

The travellers who had approached a withered banyan tree, laughed and clapped their hands when the bevies of parrots, resembling leaves and fruits, flew away.

5. ASULADDHI [A lady, separated from her lover, says to the messenger-maiden].

O my friend, other flowers do not pain me so much as do the kadambas. Indeed, Cupid is, now-a-days, bearing the bow of the globular kadamba flowers.

6. ——— [The messenger-maiden says to the lover].

I am not a bearer of any message; nor are you (her) beloved; so what is our concern in this affair? (But) she is dying and the blame will attach to you; so I am telling you this in the name of justice.

7. AVANTISUNDARI [A lady, separated from her lover, laments].

O, merciless one! have you forgotten, alas! even that that I, with my upper garment slipping off, caught hold of you by running towards you, even in the midst of my elders?

8. ——— [A lover, separated from his sweetheart, says].

I remember her face,—she who was defiled only for a while,—her face, encircled by dangling creeper-like tresses, just like a lotus bowed down with the weight of bees.

9. ——— [A husband jokes with his wife].

O lotus-eyed one, possessed of youthful beauty! now having seen the beauty of your face, Indṛa is mocking Indrāṇī.

10. MĀDHAVĪ [The messenger-maiden teaches the boorish lover].

Those who do not exhibit their lordship and (try to) please their angry (sweet hearts) like slaves—it is they that are the beloved of ladies, the rest are only wretched masters.

11. PRAHATĀ [The wife of a hen-pecked husband boasts to her friends].

When he was blowing (my) palm aching on account of (my) beating (him) I laughed and clapsed him by the neck with the other hand.

12. REVĀ [An angry lady says to her repentant lover].

Say, O shameless one! which of your sins are to be forgiven (by me) now—those that you committed in the past, or those that you are committing now, or those that you are going to commit in future, you handsome one?

13. ——— [An angry lady is accosted by her personal friend].

O indignant one, disregarding (your) lover who is coming (to you) you have through anger turned away your face (but) the horripilation on your back betrays that your heart is inclined towards him[1].

1. The contrast is between the words 'parāṅ-mukha' and 'san-mukha'—the back that is turned and the heart that is quite the reverse.

14. ROHĀ [The messenger-maiden tries to pacify the offended lady who has quarrelled with her lover].

He, without whom you cannot live, should be conciliated, even though the fault be on his side. Even when the fire burns a city, say, to whom is it not dear?

15. ŚAŚIPRABHĀ [A lady, blamed of excessive forbearance towards her guilty lover, replies to the messenger-maiden].

I dance to the tunes my lover plays, fickle though his love may be. Though the tree is immovable by nature, the creeper twines around it.

16. VADDHĀVAHĪ [A friend consoles the lady, separated from her lover].

O you, whose husband is away, take heart These are not the clouds of the newly arrived rainy seasons, but only the cliffs of the Vindhya mountain blackened by the soot of the forest-fires during the summer

APPENDICES

APPENDIX I

SUBJECTS TREATED BY THE SANSKRIT POETESSES.

I. Deity.

Śiva ...	...	...	...	2
Kṛṣṇa	...	...	...	1
Hari	...	..	...	1
Sarasvatī	...	...	...	1
Sumīnākṣī	...	...	...	12
Avalokiteśvara ...		...	...	8
				25

II. Human beings.

King	Eulogy of the King		..	7
	King's enemies	...	...	1
	King's weapon :—			
	Bhuśaṇḍī	...	...	2
	Sword	...	...	1
	King's War	...	...	1
	Wife of the enemy of the King			1
Poet	...	...	...	1
Poetess	...	..	...	1
Greedy man	...	...	...	1
Miser	...	...	...	1
Crook	...	...	...	1
Leper	...	...	...	1
				19

III. Beauty of features.

General	...	...	(Male)	1
General	...	...	(Female)	2
After-bath	...	...	...	1
Hair	...	...	...	1
Eyebrows	...	...	...	1
Eyes	...	...	...	1
Side-glance	...	...	...	1

Glance	...	...	(Male)	1
Caste-mark	...	...	...	1
Nose	..	...	...	1
Lips	...	...	...	1
Throat	...	...	...	1
Face	...	...	...	2
Arms	...	...	...	1
Bust	...	...	...	1
Waist	..	...	...	1
Feet	...	...	...	1
Nails on Toes	...	...	...	1
				20

IV. Love

Modes	A lady separated from her lover	3
	A man separated from his sweetheart	1
	Message sent to the lover by the lady (Letter)	2
	,, ,, through dūtī	2
	The lady describes her miserable plight to the dūtī	1
	Discourse between lady and dūtī	1
	Discourse between two lovers	4
	An indignant woman's remonstration with her lover ...	2
	A personal friend's remonstration with an indignant woman ...	2
	A lady pleads with her indignant lover (Male)	1
	The lady pleads with her lover	1
	The lover declares love for his lady	1
	Surata-keli	6
Types	Bride	1
	Rustic Woman	1
	Lady in tryst	1
	Unchaste woman	7
		37

V. Animals, birds and insects

Lion	1
Horse	1
Crow	1
Bee	1
	4

VI. Nature

Dawn	1
Sun	1
Sun-rise	1
Sun-set	1
Morning-breeze	1
Moon-rise	1
Moon-lit Night	1
Stars	1
Cloud	1
	9

VII. Seasons

Summer	1
Summer-day	1
Summer-winds	1
Rainy-season	4
Spring	3
	10

VIII. Trees and flowers.

Ketakī	1
Campaka	1
Tree	1
Nimba	1
	4

IX. Things.

Incense	...	...	...	1
Lamp	...	...	...	1
Milk	...	...	...	1
Ocean	...	...	...	1
				4

X. *Philosophical.*

Human destiny...	...	...	5

XI. Religious.

Religious discourse	...	...	1

XII. Miscellaneous.

Kalpa-taru	...	...	...	1
Songs of rice-husking		...	...	1
				2

APPENDIX II

SUBJECTS TREATED BY THE PRAKRIT POETESSES

I. Love

Mood-types	One whose husband is docile (svādhīna-patikā)	1
	One whose husband is away (proṣita-bhatṛkā)	1
	One whose husband is guilty (khaṇḍitā)	1
	One who has quarrelled with her husband (kalahāntaritā) ...	2
	One who is separated from her husband (virahotkaṇṭhitā)	2

Unchaste woman	1
Forward woman	1
Docile wife	1

Messenger-maiden remonstrates with the cruel lover	1
Messenger-maiden defines a ladies' man	1
Lover, separated from his sweetheart	1
Happy reunion	2
	15

II. Trees

The banyan tree	1

APPENDIX III

ALPHABETICAL INDEX OF THE FIRST LINES OF THE VERSES OF THE SANSKRIT AND PRAKRIT POETESSES

APPENDIX IV

ALPHABETICAL INDEX OF THE FIRST LINES OF THE SANSKRIT AND PRAKRIT VERSES, ARRANGED ALPHABETICALLY UDNER EACH POETESS.

SANSKRIT POETESSES

32. VIJJA

33 VIKAṬANITAMBĀ

PRAKRIT POETESSES

APPENDIX V

INDEX OF THE KĀVYAS, ARRANGED ALPHABETICALLY UNDER EACH POETESS.

1. *DEVAKUMĀRIKĀ*

Vaidyanātha-prāsāda-praśasti (Historical poem).

2. *GANGĀDEVĪ*

Madhurā-vijaya or *Vīrakamparāya-carita* (Historical poem).

3. *LAKSMĪ RĀJÑĪ*

Santāna-Gopāla-kāvya (Paurāṇic poem).

4. *MADHURAVĀNĪ*

Rāmāyaṇa-kāvya (Epic poem)

5. *RĀMABHADRĀMBĀ*

Raghunāthābhyudaya (Historical poem)

6. *TIRUMALĀMBĀ*

Varadāmbikā-pariṇaya (Campū).

APPENDIX VI

ALPHABETICAL INDEX OF THE WORKS OF MODERN POETESSES, ARRANGED ALPHABETICALLY UNDER EACH POETESS.

1. *ANASŪYĀ KAMALĀBĀĪ BĀPAT*

Śrīdatta-pañcāmṛta.

2. *BĀLĀMBIKĀ*

i. *Subodha-Rāma-carita.*
ii. *Ārya-Rāmāyaṇa.*
iii. *Gāna-kadamba*
iv. *Devī-traya-triṃśan-mālā.*

3. *HANUMĀMBĀ, VENNELAKAṂTĪ*

i. *Brahmānanda-Sarasvatī-pāduka-pūjana.*
ii. *Śaṃkara-Bhagavat-pāda-sahasra-nāmāvalī.*
iii. *Datta-pūjā-gīta-kadamba.*

4. *JÑĀNASUNDARĪ*

Hālāsya-campū-kāvya.

5. *KĀMAKṢĪ*

Rāma-carita.

6. *MANDAYAM DHĀTI ĀLAMELAMMĀ*

Buddha-caritāmṛta

7. *RĀDHĀPRIYĀ, Joint Author.*

Rādhā-Govinda-śarad-rāsa

8. *RAMĀBĀĪ*

Lakṣmīśvara-campū-kāvya.

9. *ŚRĪDEVĪ BĀLARĀJNĪ*

Campū-Bhāgavata.

10. SUNĀMANĪ DEVĪ

Kāmākṣāmṛta.

11. SUNDARAVALLĪ

Rāmāyaṇa-campū-kāvya.

12. TRIVEṆĪ

i. *Bhṛṅga-sandeśa*
ii. *Lakṣmī-sahasra*
iii. *Raṅgābhyudaya*
iv. *Raṅganātha-sahasra*
v. *Raṅgarāṭ-samudaya*
vi. *Sampatkumāra-vijaya*
vii. *Śuka-sandeśa*
viii. *Tattva-mudrā-bhadrodaya*

APPENDIX VII

ALPHABETICAL INDEX OF OTHER VERSES QUOTED IN THIS VOLUME

APPENDIX VIII

LIST OF ABBREVIATIONS

AmarK. Amara-kośa
AmarKU. Amara-kośodghāṭana
AISPBMS. Alphabetical Index to the Sanskrit Printed Books and Manuscripts.
AK. Alaṃkāra-kaustubha.
ĀL. Ānanda-laharī.
Alt. Alternative.
AM. Alaṃkāra-muktāvalī.
AgniP. Agni-purāṇa.
AS. Alaṃkāra-sūtra.
ASR. Alaṃkāra-sarvasva.
Aṣṭ. Aṣṭādhyāyī of Pāṇini.
ĀśvGS. Āśvalāyana-gṛhya-sūtra.
AVM. Abhidhā-vṛttı-mātṛkā.

B

BhāgP. Bhāgavata-purāṇa.
BhP. Bhaviṣya-purāṇa.
BhojaP. Bhoja-prabandha.
Bodhic. Bodhicaryāvatāra
BṛhUpan. Bṛhad-āraṇyaka Upaniṣad.

C

ChandM. Chandomañjarī
cp. Compare
CŚ. Cāṭu-śloka.

D

DeśīNM. Deśī-nāma-mālā.
DL. Dhvany-āloka.

DNM. Dhanañjaya-nāma-mālā.
DR. Daśa-rūpa.

F

f. Folio.
f. n. Foot-note.

G

GāthSS. Gāthā-sapta-śatī.
GauḍV. Gauḍa-vaha.
GOS. Gaekwad's Oriental Series

H

HarV. Hari-vaṃśa.
Hist. of Ind.Lit. History of Indian literature.

I

Introd. Introduction.

K

KA. Kāvyālaṃkāra.
KAŚ. Kāvyālaṃkāra-śekhara.
KAS. Kāvyālaṃkāra-sūtra.
KalP. Kalki-purāṇa.
KāmaS. Kāma-sūtra.
KarMañ. Karpūra-mañjarī.
KD. Kāvya-darpaṇa.
KM. Kāvya-mīmāṃsā.
KP. Kāvya-prakāśa.
KŚ. of Hemacandra. Kāvyānuśāsana of Hemacandra.
KŚ. or KVŚ. of Vāgbhaṭa. Kāvyānuśāsana of Vāgbhaṭa.

KumārPC. Kumārapāla-carita.
KūrP. Kūrma-purāṇa.
KVŚ. SeeKŚ.
KVS. Kavīndra-vacana-samuccaya.

I.

IOLC. India Office Library Catalogue.

L.

l. Line
LalVis. Lalita-vistara.

M.

M. Metre.
MS. Manuscript.
MahBh. Mahābhārata.
MahVyut. Mahā-vyutpatti.
MatP. Matsya-purāṇa.
MegD. Megha-dūta.
MeruT. Meru-tantra.

N

ṆāDKS. Ṇāya-dhamma-kahā-sutta.
no. Number.
NSP. Nirṇaya-sāgara press.

P.

p. Page.
PrāDĀ. Prākṛta-dhātv-ādeśa.
PāiLNM. Pāiya-lacchī-nāma-mālā.
PR. Padya-racanā.
PrākPaiṅ. Prākṛta-paiṅgala.
PrāPrak. Prākṛta-prakāśa.
PrāSah. Prākṛta-sahasra.
PrāSRM. Prākṛta-sūkta-ratna-mālā.

PrāV. Prākṛta-vyākaraṇa.
PT. Padyāmṛta-taraṅgiṇī.
PV. Padya-veṇī.
*PVL. Padyāvalī.

R.

RASB. Royal Asiatic Society of Bengal.
RājTar. Rāja-taraṅgiṇī.
RG. Rasa-gaṅgādhara.
RS. Rasārṇava-sudhākara.
ṚV. Ṛg-veda.

S.

SabS. Śabda-sāra.
SaṃyuttaN. Saṃyutta-nikāya.
ŚatBrā. Śata-patha-brāhmana.
SD. or SāhDar. Sāhitya-darpaṇa.
SetB. Setu-bandha.
SHV. Subhāsita-hārāvalī.
SidK. Siddhānta-kaumudī.
Siks. Śikṣās.
SKB. Sarasvatī-kaṇṭhābharaṇa.
SMV. Sūkti-muktāvalī.
SMVS. Sūkti-muktāvalī-saṃgraha.
ŚP. Śārṅgadhara-paddhati.
SRB. Subhāṣita-ratna-bhāṇḍāgāra.
SṛṅgPr. Śṛṅgāra-prakāśa.
SS. Sūkti-sāgara.
SSS. Subhāṣita-sāra-samuccaya.
SSV. Subhāṣitāvalī.
Sū. Sūtra.
SUK. Sad-ukti-karnāmṛta.

SubhMV. Subhāṣita-muktāvalī.
SupāsC. Supāsanāha-caria.
SurC. Snrasundarī-carita.
ŚVV. Śabda-vyāpāra-vicāra.

T.

ThG. Therī-gāthā.

V.

v. Verse.
v.r. Variant reading.
Var. Vararuci.
VāmP. Vāmana-purāṇa.
Vik. Vikramorvaśīya.
ViṣṇuP. Viṣṇu-purāṇa.
VJ. Vakrokti-jīvita.
VṛtRat, Vṛtta-ratnākara.
VV. Vyakti-viveka.

APPENDIX IX

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Sāhitya-darpaṇa-vivṛti by Rāmcaraṇa Tarkavāgīśa Bhaṭṭācārya. *See Sāhitya-darpaṇa* by Viśvanātha Kavirāja: °*vivṛti* by R. T. B.

Saṃjīvanī by Mallinātha. *See Megha-dūta* by Kālidāsa: *S.* by M.

Saṃkara Ācārya. *Ānanda-laharī* [attributed.]

Śaṃkara-Bhagavat-pādācārya-sahasra-nāmāvali by Hanumāmbā. Śrīmat-Saṃkara-pādācārya-sahasra-nāmāvaliḥ. Vennelakaṃṭī-Hanumāṃbayā viracitā. Benares, Hitchintak press, 1933.

Samudrabandha. *Alaṃkāra-sarvasva-vyākhyā. See Alaṃkāra-sūtra* by Rājānaka Ruyyaka: *Alaṃkāra-sarvasva* by Maṅkhuka: °*vyākhyā* by S.

Saṃyutta-nikāya. Saṃyutta-nikāya. Ed. by Léon Feer. *Pali Text Society.* London, 1884-1898.

Santāna-Gopāla-kāvya by Lakṣmī Rājñī. *For bibliographical references, see* vol. III of this series, *Sanskrit Poetesses.* Part B.

Śāntideva Sūri. *Bodhi-caryāvatāra.*

Sarasvatī-kaṇṭhābharaṇa by Bhojadeva, *King of Dhārā*: °*ṭīkā* by Jagaddhara. The Sarasvatī Kaṇṭhabharaṇa by Dharesvara Bhojadeva with the commentaries of Rāmsingha (I-III) and Jagaddhara (IV). Ed. by Paṇḍit Kedārnāth Sarmā and Wāsudev Laxmaṇ Śāstrī Paṇśīkar. 1934. *See Sarasvatī-kaṇṭhābharaṇa* by Bhojadeva: °*ṭīkā* by Rāmasiṃha.

Sarasvatī-kaṇṭhābharaṇa by Bhojadeva, *King of Dhārā*: °*ṭīkā* bv Rāmasiṃha (I-III). The Sarasvati-kaṇṭhābharaṇa by Dhāresvar Bhojadeva with commentaries of Ramsiṃha (I-III) and Jagaddhara (IV). Ed. by Paṇḍit Kedārnāth Sarmā and Wāsudeva Laxmaṇ Śāstrī Paṇśīkar. Kāvya-mālā 94, Bombay, Nirṇaya-sāgara press, 1934.

Sarasvatī-kaṇṭhābharaṇa-ṭīkā by Jagaddhara. *See Sarasvatī-kaṇṭhābharaṇa* by Bhojadeva, *king of Dhārā*: °*ṭīkā* by J.

Sarasvatī-kaṇṭhābharaṇa-ṭīkā by Rāmasiṃha. *See Sarasvatī-kaṇṭhābharaṇa* by Bhojadeva: *ṭīkā by* R.

Śāraṅgadhara. *Śārṅgadhara-paddhati.*

Śārṅgadhara-paddhati by Śārṅgadhara. The Paddhati of Sarṅgadhara. A Sanskrit anthology, ed. by Peter Peterson. Bombay, 1886.

—(MS.) by Śārṅgadhara. *See* Tanjore Sarasvatī Mahāl Sanskrit Manuscripts Library Catalogue.

Śata-patha-brāhmaṇa: °*bhāṣya* by Dvivedagaṅga. Śrī-Śukla-Yajur-veda-Śata-patha-brāhmaṇam. Mādhyandinīyāṃ śākhām anusṛtya Śrīmat-Sāyaṇācārya- Harisvāmi-Dvivedagaṅga-kṛta-bhāśyebhyaḥ sāram uddhṛtya Albrecht-Webereṇa śodhitam. *See Śata-patha-brāhmaṇa*: °*bhāṣya* by Sāyaṇa Ācārya.

—°*bhāṣya* by Harisvāmin. Śata-patha-brāhmaṇam. Śrīmat - Sāyanacārya - Harisvāmi - Dvivedagaṅga-kṛta-bhāṣyebhyaḥ sāram uddhṛtya Albrecht-Webereṇa śodhitam. *See Śata-patha-brāhmaṇa*: °*bhāṣya* by Sāyaṇa Ācārya.

—°*bhāṣya* by Sāyaṇa Ācārya. Śrī-Śukla-Yajur-veda-Śata-patha-brāhmaṇam. Srimat- Sāyaṇācārya-Harisvāmi-Dvivedagaṅga-kṛta-bhāṣyebhyaḥ sāram uddhṛtya Albrecht-Webereṇa śodhitam. Leipzig, Otto Harrassowitz, 1924 [Reprint of the ed., Berlin, 1855].

Śata-patha-brāhmaṇa-bhāṣya by Dvivedagaṅga. *See Śata-patha-brāhmaṇa*: °*bhāṣya* by D.

—by Hariṣvāmin. *See Śata-patha-brāhmaṇa* : °*bhāṣya* by H.

—by Sāyaṇa Ācārya. *See Śata-patha-brāhmaṇa*: °bhāṣya by S. Ā.

Saundarya-laharī, attributed to Śaṃkara Ācārya. *See Ānanda-laharī,* attributed to Ś. Ā.

Sāyaṇa Ācārya. *Ṛg-veda-bhāṣya. See Ṛg-veda*: °*bhāṣya* by S. Ā.

—*Śata-patha-brāhmaṇa-bhāṣya. See* Śata-patha-brāhmaṇa: *bhāṣya* by S. Ā.

Setu-bandha [also called Daśamukha-vadha and Rāvaṇa-vadha] by Pravarasena. Setu-bandhaḥ... Bombay, Nirṇaya-sāgara press, 1895.

Siddhānta-kaumudī by Bhaṭṭoji Dīkṣita: *Subodhinī* by Jayakṛṣṇa. The Siddhānta Kaumudī with the Subodhinī commentary of Jayakṛṣṇa. Ed. by Wasudev Laxman Śāstrī Paṇśikar. *See Siddhānta-kaumudī*: Tattva° by Jñānendra Sarasvatī.

—*Tattva-bodhinī* by Jñānendra Sarasvatī. The Siddhāta-Kaumudī with the Tattva-bodhinī commentary of Jñānendra Sarasvatī...the Subodhinī commentary of Jayakṛṣṇa. Ed. by Wasudev Laxman Śāstrī Paṇśikar. Bombay, Nirṇaya-sāgara press, 1929.

Śikṣās. Available only in fragments. *See Journal* of the Royal Asiatic Society, 1913.

Siṇga Bhūpāla Sarvanjña, *Rājā of Veṃkaṭagiri*. *Rasārṇava-sudhākara.*

Śrīdharadāsa Mahākavi. *Sad-ukti-karṇāmṛta.*

Śrīdhara Svāmin. *Bhāgavata-bhāvārtha-dīpikā. See Bhāgavata-purāṇa*: *B.* by S. S.

Śṛṅgāra-prakāśa (MS.) by Bhojadeva. Śṛṅgāra-prakāśaḥ. *See Catalogue* of Sanskrit Manuscripts at the Government Oriental Manuscripts Library. Madras, vol. IV, p. 562.

Stava-kavaca-kalpa-druma, compiled by Gurunātha Vidyānidhi Bhaṭṭācārya. Stava-kavaca-kalpa-druma...[Ānanda-laharī...]. Ed. by Gurunātha Vidyānidhi Bhaṭṭācārya. Calcutta, Lalita press, 1917-18.

According to some editors, Ānanda-laharī comprises only the first 41 *verses of the Saundarya-laharī. According to others, the Ānada-laharī and the Saundarya-laharī are identical.*

Stotras (MS.) Stotra-saṃgrahaḥ, MSS. B. 39 and and B. 68. *Nepalese character*. Royal Asiatic Society of Bengal, Hodgson Collection. *See Alphabetical* index to the Sanskrit Printed Books and Manuscripts of the Asiatic Society of Bengal.

Stotras (MS.) Tibetan translation of the Avalokiteśvara-stotra of Candrakāntā Bhikṣuṇī, by Bhikṣu Candraśrī. *Tibetan character*. *See Catalogue* du Fonds Tibètain, Part 3, MS. 43 and 46.

Stotras [Stotra-saṃgraha] (MS.) Vidyāvatī-stutiḥ. MS. No. 28 M51, Part II. *Grantha character*. See *Catalogue* of Sanskrit Manuscripts in the Adyar Library.

Subhāṣita-hārāvalī [MS.], compiled by Hari Kavi. Subhāṣita-hārāvalī, MS. no. 92 of 1883-84. Bhandarkar's Reports. Foll. A 1-[10] 7, B 1-5 [-12], C 1-42. Other systems of numbering also found. 28×12 cm. ll. 9-11. MS. written in more than one hand; numbering of vv. irregular. *Imperfect.*

Subhāṣita-ratna-bhāṇḍāgāra, compiled by Kāśīnātha Pāṇḍuraṅg Parāb. Śrī-Subhāṣita-ratna-bhāṇḍāgāram. 4th ed., rev. Bombay, Nirnaya-sāgara press, 1905.

Subhāṣita-sāra-samuccaya (MS.) Subhāṣita-sāra-samuccayaḥ. MS. no. 10566-13—c. 7, Royal Asiatic Society of Bengal. *See Catalogue* of Sanskrit Manuscripts at the Asiatic Society of Bengal, compiled by Mm. Haraprasad Shastri.

Subhāṣitāvalī by Vallabhadeva. The Subhāṣitāvali of Vallabhadeva. Ed. by Peter Peterson and Pandit Durgāprasāda, son of Pandit Vrajalāla. Bombay, Education Society press, 1886.

——MS. Aufrecht Collection, no. 59. *For description, see Keith's Catalogue,* Vol. II, p. 1165.

Subodha-Rāma-carita by Bālāmbikā. Subodha-Rāmacaritam. Madras, Law Printing House, 1916.

Subodhinī by Jayakṛṣṇa. *See Siddhānta-kaumudī* by Bhaṭṭoji Dīkṣita: *S.* by J.

Sudhā-sāgara by Bhīmasena Dīkṣita. *See Kāvya-prakāśa* by Mammaṭa: *S.* by B. D.

Sūkti-muktāvalī by Bhagadatta Jalhaṇa (MS.). *See Reports* of R. G. Bhandarkar. 1884-87, pp. I-lIV, and MS., no. 370 of 1884-87.

Sūkti-muktāvalī by Bhagadatta Jalhaṇa. The Sūkti-

muktāvalī of Bhagadatta Jalhaṇa. Ed. with an introduction in Sanskrit by Embar Krisnamācārya. Baroda, Oriental Institute, 1938.

Sūkti-muktāvalī-saṃgraha (MS.), compiled by Ārohaka Bhagadatta Jalhaṇa. MS. no. 370 of 1884-85. Foll. 2-42, 44-61, 63-148, 150, 63, imperfect; 21½ × 10 cm.; 11.8. See *Report* (*Third*) of R. G. Bhandarkar.

Sūkti-sāgara [compiled]. Foll. 100, 28 × 12 cm. M. 9—11. Jagaccandra Smṛtitīrtha Collection, Calcutta, MS. no. 3.

Sūkti-sundara (MS.). Bhau Dāji's Collection, no. 1237. Bombay Branch of the Royal Asiatic Society.

Sundaravallī, *daughter of Nṛsiṃha Āyeṅgār*. *Rāmāyaṇa-campū-kāvya*.

Supāsanāha-caria by Lakṣmaṇa Gaṇin. Supāsanāha-caria [Supāsanāha-carita]...Ed. by Paṇḍita Haragovinda Dāsa Seṭha. Benares, 1918-19.

Surasundarī-caria by Dhaneśvara, *disciple of Jineśvara Sūri and Buddhisāgara Sūri*. Surasundarī-caria [Surasundarī-carita]...ed. with notes by Munirāj Srī Rāja Vijayjī. Jaina-vividha-sāhitya-śāstra-mālā, no. 1. Benares, 1916.

Surasundarī-carita. *See Surasundarī-caria*.

Tantra. *Meru-tantra*.

Tattva-bodhinī by Jñānendra Sarasvatī. *See Siddhānta-kaumudī* by Bhaṭṭoji Dīkṣita: *T*. by J. S.

Therī-gāthā. Psalms of the Early Buddhists. Psalms of the Sisters by Mrs. Rhys Davids. London, Oxford University press (Publ. for the Pali Text Society).

—Therī-gāthā or Pourings in verse of the Buddhist Bhikkunis...Ed. by N. K. Bhagwat. Bombay UniversityPublications (Devanāgarī—Pāli Texts Series, no. 4). Bombay, Karnatak printing press, 1937.

Tirumalāmbā, *Varadāmbikā-pariṇaya-campū.*

Vāgbhaṭa. *Alaṃkāra-tilaka. See Kāvyānuśāsana* by Vāgbhaṭa : *A.* by the same.

Vaidyanātha-prāsāda-praśasti by Devakumārikā. *For bibliographical reference, see Sanskrit Poetesses,* Part B, vol. III of this series.

Vākpati. *Gauḍa-vaha.*

Vakrokti-jīvita by Kuntala, *Rājānaka.* The Vakroktijīvita...chaps. I and II. Ed. by Sushil Kumar De. Calcutta Oriental Series, no. 8. Calcutta, Calcutta Oriental press, 1923.

Vallabhadeva. *Subhāṣitāvalī.*

Vāmana-purāṇa. Vāmana-purāṇam...Śrīyukta Pañcānana Tarkaratna sampādita. Calcutta, Vaṅgavāsī press, 1314 (1907-8)

Vaṃśīdhara. *Prākṛta-paiṅgala-ṭīkā. See Prākṛta-paiṅgala* :°*ṭīkā* by V.

Varadāmbikā-pariṇaya-campū [also called Ambikā-pariṇaya-campū] by Tirumalāmbā. *See Ambikā-pariṇaya-campū* by T.

Vararuci. *Prākṛta-prakāśa.*

Vasudeva. *Karpūramañjarī-ṭīkā. See Karpūramañjarī* by Rājaśekhara : °*ṭīkā* by V.

Vātsyāyana. *Kāma-sūtra.*

Veṇīdatta, *son of Jagajjīvana, grandson of Nīlakaṇṭha. Padya-veṇī* (MS).

Vikramorvaśīya by Kālidāsa: *Prakāśikā* by Raṅganātha. Vikramorvaśīyam.........Vāsudeva-Śarmaṇā

samskṛtam. 6th ed. Bombay, Nirṅaya-sāgara press, 1925.

Vimala Sūri. *Pauma-caria.*

Viśvanātha Pañcānana. *Prākṛta-Paiṅgala-ṭīkā.* *See* *Prākṛta-paiṅgala*: °*ṭīkā* by V. P.

Viṣṇu-purāṇa. Viṣṇu-purānaṃ....Śrīyukta Pañcānana Tarkaratna sampādita. 2nd ed. Calcutta, Vaṅgavāsī press, 1331 (1924-25).

Viśvanātha Devavarman. *Rukmiṇī-pariṇaya.*

Viśvanātha Devavarman and Rādhāpriyā. *Rādhā-Govinda-śarad-rāsa.*

Viśvanātha Kavirāja. *Sāhitya-darpaṇa.*

Viśveśvara. *Alaṃkāra-kaustubha-vyākhyā.* *See* *Alaṃkāra-kaustubha* by Viśveśvara : °vyākhyā by the same.

Viśveśvara Pāṇḍeya Pārvatīya. *Alaṃkāra-kaustubha.*

—*Alaṃkāra-muktāvalī.*

Vṛtta-ratnākara by Bhaṭṭa Kedāra :°*ṭīkā* by Nārāyaṇa Bhaṭṭa. The Vṛtta Ratnākara by Bhaṭta Kedāra. With a commentary of Bhaṭṭa Nārāyana Bhaṭṭa. Ed....By Vaidynātha Śāstrī Varakale. Kāśī Sanskrit series (Haridas Sanskrit Grantha-mālā), no. 55. Benares, Vidya Vilas press, 1927.

Vṛtta-ratnākara-ṭīkā by Nārāyaṇa Bhaṭṭa. *See* *Vṛtta-ratnākara* by Bhaṭṭa Kedāra : °*ṭīkā* by N. B.

Vyakti-viveka by Rājānaka Mahimabhaṭṭa : °*ṭīkā* by Rājānaka Ruyyaka. Vyaktiviveka of Rājānaka-Mahimabhaṭṭa and its commentary of Rājānaka Ruyyaka. Ed. by T. Gaṇapati Śāśtrin. Trivandrum, 1909.

Vyakti-viveka-ṭīkā by Rājānaka Ruyyaka. *See* *Vyakti-viveka* by Rājānaka Mahimabhaṭṭa : °*ṭīkā* by R. R.

Yādavendra. *Prākṛta-paiṅgala-ṭīkā.* See *Prākṛta-paiṅgala*: °*ṭīkā* by Y.

Yaśodhara. *Kāma-sūtra-ṭīkā.* See *Kāma-sūtra* by Vātsyāyana: °*ṭīkā* by Y.

APPENDIX X.

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Corrections

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